

TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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GEROME HELMONT AND HIS MASTER, OVIDE MUSIN.





The Gaiety Girls brought a brand new fashion to town last year, and it was only the other day that I saw it once more upon Broadway.

It is awfully English, and consists of a rubber rain-cloak made exactly like a man's and having a velvet collar. But the funniest part of it is the color.

It is a pinkish-yellowish white, and could be called flesh color. The collar matches, being just a shade darker. The coat I saw last year was a three-quarter length, but the one I saw last week reached the hem of the wearer's skirt.

Whenever you see one of these coats you are sure to see the hair done up in an English "bun" at the back of the neck.

I don't think it will ever prove a popular fashion here in New York; but, then, you can't generally sometimes always tell.

So many of the "society" girls who go upon the stage degenerate into walking ladies who never get beyond a thinking part that it is gratifying to come across a genuine case of honest ability and hard work that has been graduated from the ranks of drawing-room reciters to success upon the legitimate stage.

Of course a great many of the "society" actresses never belonged to society, except in Hoboken or Kankakee, until some aspiring press agent began to get in fine work in their behalf.

I don't suppose that Adelyn Wesley would care to be described as a "society actress," but I know that she is a member of sorosis, and was New York delegate to the World's Fair, where she read a paper in the Woman's Building.

Then she used to give recitations and things at the Waldorf with musical accompaniments, and wore the most stunning gowns; and suddenly we heard she had gone on the stage and supposed that was the end of her—socially, you know.

The other afternoon, down at the Fourteenth Street Theatre, I went in to see the Dreyfus melodrama, and there she was, doing the hero's wife, and doing it very well. And I thought that here at least was one case where the fatal blight of society had failed to mar a career.

Miss Wesley has kept her social position beneath her feet, and has worked as steadfastly and as hard since she entered the profession as any little horn-handled chorus girl that goes on for twelve dollars a week in the rear row and works her way to the footlights.

R. C. Barney, who is High Exalted Ruler and Past Grand Master and general High Any Old Thing of the Benevolent Order of Elks, Elkhart, Indiana, has sent me a very pretty little poem which he cut from a magazine.

It is one of the few really good verses that have evolved from our war with Spain. But I feel sure that lots of good poems are coming on that subject that will stir our hearts and make the tears rise to our eyes as this one does. It is called:

#### THE SITUATION.

Aye! Aye! lads, we fought 'em, and we sent 'em to the bottom.  
And I hope you won't think I'm talking like a dilly;

I can hear your cheers and jokes, but, lads, them's human folks,  
That's a soak'n' in the water off Manilly.

Aye! lads, and when we shot, it's just as like as not,  
We hit some mother's heart in old Granady;

She didn't sink no Maine, 'way over there in Spain,  
And she won't never see her laddie's body.

There's a little black-eyed gal, something like our little Sal,  
That's a-cry'n' out her eyes in old Seville;

There's a widow in Madrid, with a po're little kid,  
And his daddy has went down off Manilly.

Aye! Aye! lads, we fought 'em, and we sent 'em to the bottom,  
And don't think I am act'n' like a booby;

But that little black-eyed gal reminds me so of Sal,  
And she didn't never do no harm to Cuby.

And if instead of Sanchy it had been the hated Yankee,  
Which you know, me lads, is me and Jake and Billy,

You know who would be cry'n' for us fellers who was dy'n'  
And a-soakin' in the water off Manilly.

And while I am on this literary track, have you ever noticed in reading a story how much better you could have ended it than the author did?

I am sure you have, and you have longed to be the man who wields the blue pencil and has it in his power to fix the fate of heroes and heroines after his own ideas.

There is a little story in a well-known weekly of last week called "The String of Pearls." I know the author of it very well, and he has often bored me, as authors do sometimes, talking about this very story, which he said was founded on fact, and asking me if he had ended it right.

Briefly, there is a heroine and two heroes. Both love the woman. One leaves her when she is experiencing one of life's tragedies. He is the one she loves. The other clings to her through all her trouble, although he knows she loves the other man.

His love for her is so great and so self-sacrificing that he spends more than a year searching for the other man, in order to bring him back to the woman. She thinks him dead. All three meet at a dinner in London. The author had her experience a revulsion of feeling on realizing that the man she has loved has been alive, and has left her alone in her suffering. She turns from him on a moonlit terrace with arms outstretched to the other fellow—the self-sacrificing man.

Now, what do you think the editor did with his little hatchet? He had her turn to the original man, and the self-sacrificing chap slinks off in the darkness, leaving them alone in the moonlight.

It seems to go much better than the other idea. Even the author admits that. But he says he would never have thought of ending it that way. The deserter should be punished. The faithful one should be rewarded. But after all, it's never like that in real life.

It is the fellow who loves and rides away that comes back to find an ardent burner going in the window regardless of expense.

I wonder who it was that first brought this disrobing germ to New York? Was it the Harrison Sisters, or was Charnion the only original?

It has a decided flavor of Paris in its suggestiveness, but managers who put those things on in this city (I mean the taking-off scenes) should remember that this is not Paris, and that New Yorkers can never accept the idea of an actress undressing on the stage while the management has provided dressing-rooms for the purpose.

I recollect seeing tight rope walkers divest themselves of their clothing at circuses in the happy, far-off days of my youth, and stand revealed in suits of spangled tights, and it seemed just as stupid then as it does now.

Miss Martinot knows how to dress so well that it seems a shame to think of her making a failure of undressing.

But one can't do everything well. The disrobing scene in *The Turtle* reminds me of nothing so much as an advertisement for lingerie.

What a fine idea it would be as she removes each garment to have a calcium reflector blaze out an announcement of the price: "This style—trimmed with real lace—\$12.50; or: 'This is the new flexible-bone corset, in all colors, with silk laces—\$15.'"

I cannot imagine why the managers are letting a chance like this escape them. Besides, it would furnish a reason for having the thing occur at all. There is none now.

A girl who possesses a wonderful voice is in New York now visiting her mother, Clara Folts, the clever woman lawyer.

Miss Folts is a California girl by birth, but studied at the New England Conservatory of Music before going to Florence two years ago to study with Luigi Vannucini.

She is young and petite, and no one would ever suspect her of possessing the great, vibrant, harp-like tones that swell up from her round throat and give one an impression of volume that it is impossible to describe in words.

This little girl is going to do great things with that wonderful voice of hers, and some of her friends want her to go over to study with Marchesi for a year or two before she makes her professional debut.

She has the dramatic quality to such a degree in that rich, velvety, mezzo-soprano of hers that I should not be surprised to hear of her as one of our grand opera song-birds in another year or two.

When I saw *The Meddler* last Saturday afternoon I began to wonder why it was that I felt so sorry for the girl Bessie when I realized that she was going to marry Chandler. I tried to figure it out—tried to get at Augustus Thomas' subtle reason for marrying a nice girl like that to such a cad, but I couldn't make it out at all.

Then I found myself thinking deeply over the matter—and when I think deeply it is dangerous—and I arrived at the conclusion that it is all John E. Kellard's fault! Kellard, you know, plays Chandler. Kellard has become so deep-dyed in villainy through his assumption of various roles calling for all sorts of badness and meanness that he can't play a fairly decent villain.

I don't think Thomas ever meant Chandler to be such an out and out blackguard as he is portrayed in *The Meddler*. I think he was simply one of those men, very common in everyday life, without much regard for moral laws—a gay Lothario, perhaps, but not such a very bad fellow at heart. The lines of the play speak about his love affairs, but, except where he admits that he has drifted into an engagement with the girl in order to cloak his flirtation with his host's wife, he does not seem to have done anything specially bad.

Of course, that's quite bad enough, I'll admit; but in these days we condone so much of that sort of thing in comedy. We find ourselves laughing heartily at all the sins in the catalogue so long as they are committed amusingly. But Kellard makes Chandler a really despicable fellow. It is not so much in the lines he speaks as in the sneering look, the intonation of the voice, the very walk and gesture which he assumes. A Delastre student looking at his acting in this part must realize how much wonderful truth there is in the teachings of the great Frenchman.

I don't think Chandler ought to be made such a seriously bad man. He ought to be one of those gay rascals that make all women love him with his charming ways and manners in spite of his little habit of playing tennis with the Ten Commandments. But no one could love Kellard's Chandler. Bessie's admiration for him seems like a hypnotic spell. One wondered why the men in the last act didn't precipitate him into the wings with a swift and well-directed kick.

Especially when he made his little speech in the centre of the stage. It was the crowning blow of all. Kellard's Chandler is a clean-cut, up-to-date villain, a man whose every glance at a woman is an insult. But is that Thomas' Chandler? That's what I want to know. And if it is, why did he marry his ingenuite to such a character?

There was a flame-colored gown worn by Marie Burroughs in this play which is a dream of beautiful color. As she moved about the stage she looked like a great swaying tiger lily.

It was one of those psychic gowns that express all sorts of things in their shades and undulating flashes of satin sheen and shimmer.

Stuart Robson as *The Meddler* looks as young and handsome as his lithographs, which is saying a good deal! There are two or three masculine lithographs at present at large in New York that are dreams of beauty. I find myself standing entranced before them and wondering if the originals ever really looked like that?

I refer to the pictures, labeled "De Wolf Hopper," "Francis Wilson," and "Stuart Robson," that now stand side by side in the shop windows. You've seen them, I suppose. If you haven't, take a day off and go and look at them. First, there is Hopper. He is quite the worst. His hair curls away from his forehead in a luxuriant aureole. His eyes are looking out on Broadway with an ingenuous air of youth that is bewitching. He looks like a startled fawn.

Then there is Robson. Robson looks like a peach. There's an eighteen-year-old smile curving his lips into a cherubic expression

that reminds you of Raphael's angels on the window-sill. It is as though he had just stepped out of another world into New York and were saying, "What a queer place this is—my home is quite different. We have golden streets and we have wings and play on harps and sit on clouds all day long!"

Then Wilson has such a frank, open look! You wouldn't think he'd ever counted a house in his life or knew what percentages were. His hair curls, too, in the most delightful way. He looks as though he should be still in knickerbockers. And he's smiling all over the place. They always smile in Lithograph-land—just like that. THE MATINEE GIRL.

#### A WOLF AMONG THE LAMBS.

It is related, by those who know, that the fold of the Lambs was invaded recently by a genial and thirsty wolf in sheep's clothing, who gained entrance to the club by borrowing for the occasion the name and fame of Hayden Coffin.

The temporary Mr. Coffin introduced himself to De Wolf Hopper at the Knickerbocker, and was promptly taken to the club by that delighted gentleman and there introduced, with due pomp and ceremony, to the inner circle, as "my dear friend Coffin, from the other side."

Right merrily did the unsuspecting Lambs entertain the stranger within their gates, and the wine which was plentifully bestowed upon him served to bring forth a rapid fire of anecdote, narrative and repartee such as has not been heard since the historic meetings of the wits at the Mermaid tavern.

The spellbound players would doubtless be still seated in attitudes of rapt attention around their guest had not Denis O'Sullivan, a personal friend of the real Mr. Coffin, appeared, like the good old lawyer, just in the nick of time to denounce the villain and save the family fortune.

The denunciation speech was well rendered—so well, indeed, that the guest stood not upon the order of his going, but hastily donned his Inverness cloak and hid himself forthwith to his hotel.

There, by a sudden Jekyll-Hyde transformation, he became the Hon. Captain Charles Gordon, of the Gordon Highlanders.

And now, in a quiet corner of the club, a dozen pensive Lambs sit in solemn silence and wonder who their mysterious guest was, who he is to-day, and who he may be to-morrow.

#### JOE OTT'S NEW PLAY.

Looking for Trouble, the new piece lately produced for the first time at Stamford by Joe Ott's company, is pleasing audiences and seems well started on a prosperous career.

The story of the comedy suggests quick action, laughable situations and the customary complications which grow more and more intricate until they are straightened out quickly and thoroughly in the last act. Briefly, the plot is as follows:

Mrs. O. Bliss and her daughters are away from town, leaving Mr. O. Bliss to get himself entangled in the usual difficulties of a temporary widower. In the case of Mr. O. Bliss they come about through meeting an actress, dining with her at a restaurant, and, in the midst of a disturbance, escaping by a back window, attired in some one else's overcoat. Once again safe in his own home, he is congratulating himself upon being well out of the adventure when the actress, the owner of the coat, an importunate cabman, and Mrs. O. Bliss unexpectedly appear. O. Bliss introduces them to each other in a way to fit the emergency and to avoid unpleasant explanations relative to his escapade.

Act II. shows the exterior of O. Bliss' Winter residence at Tampa. To this haven all the characters have come, in various disguises and upon various errands, and each with the hope of escaping from the others. A mutual discovery of real identities brings the act to an animated climax.

The happy ending, in the third act, is brought about by Captain Cyclone, of the Rough Riders, who diplomatically explains away the troubles of the entire family and is given the hand of the beautiful daughter as his reward.

#### GEROME HELMONT, VIOLINIST.

On the first page of this number appears an excellent likeness, by Aimé Dupont, of Gerome Helmont, the wonderful boy violinist, and his friend and master, Ovide Musin.

In a letter from Liège, Belgium, dated June 6, to Victor Thrane, who is directing the American tour of the boy, Musin says that "Helmont is not only a genius but an artist, and the greatest boy violinist ever known." Immediately after his arrival in this country Musin placed the boy in his studio, and there, constantly under the watchful eye of his master, the young musician will study until his tour begins, Nov. 1.

The artists engaged to accompany Helmont are Grace Preston, the noted contralto, who toured last season with Nordica, and Lillian Apel, pianist, who is a pupil of Leschetizky, of Vienna, and a very attractive musician.

Charles L. Young, who is managing the tour for Mr. Thrane, says that offers of engagements are coming in daily, and indeed everything points to a very successful tour both artistically and financially.

One of the best endorsements of Helmont's genius and ability is the fact that Musin himself consents to appear for a series of concerts with him, playing solos and duets with his young pupil.

#### A KICK.

The Habitual Theatre Goer emerged from one of his favorite houses, after a recent first-night, with a sable scowl of disgust disfiguring his countenance.

"Was the play so bad?" queried the MIRROR man.

"Play was all right, but—"

"But not up to the old standards, eh?"

"You're wrong there; it was!" The play was all right, I tell you—but look at my hat!

Observe those terra-cotta colored Roman stripes around the band!"

"A new thing in tile decoration?" asked the M. M.

"Not much!" ejaculated the H. T. G.

"Those marks were made by the hat wires under the seats, which have been accumulating rust all Summer. I've been to three opening nights this season with the same result to my clothes each time. Now I wish you would please announce to the managers, through the columns of your paper, that unless they have these wires cleaned, and discontinue giving souvenirs of rust at every performance, I, the Habitual Theatre Goer, will cease my visits to their temples of art."

#### GOSSIP.



Above is a portrait of the talented and pretty ingenue, Myrtle May, who the past Summer won many friends by her clever work in the leading ingenue roles with Byron Douglas' company at Peak's Island, Me. Miss May played the parts entrusted to her with a dainty grace and charm that immediately established her popularity. By dint of hard work and perseverance she has been rapidly advancing as a light comedienne. Miss May began her professional career four seasons ago, playing responsible parts in *The Charity Ball* and *Men and Women*. She has since been connected with prominent attractions only, and has just signed with Smyth and Rice for their Man from Mexico company, opening with them at Columbus, Ohio, Oct. 3, with but a short vacation of one week intervening.

The press of Winnipeg, Manitoba, waxed enthusiastic over Harry Martell's South Before the War. The attraction broke all records in Winnipeg.

Gertrude Bennett, whose clever and graceful performance of Lady Robert in *The Royal Box* with Charles Coghlan at the Fifth Avenue has elicited much favorable comment, is the daughter of Madame Madeline Schiller, the celebrated concert pianist.

Estelle Wilmott has retired from the cast of *The Purser*.

Howard C. Ripley, correspondent of *The Mirror* at Providence, R. I., is spending a few days at his Summer home, Edgartown, Mass., whence he will go on a trip to Saltville, Va.

Amy Ames has made a pronounced hit in *Natural Gas*, which has been well received at every stand.

Grace Reals, who has scored a distinct hit with the Kecey-Shannon company, is negotiating with a prominent author for a play in which she may star next season.

Dorothy Lewis in *Alone in Greater New York*, managed by W. O. Edmunds, played the first solid week ever known for a single bill in London, Ont., to big business. Miss Lewis has become a Canadian favorite. Her tour to the Coast will begin in a fortnight.

Josephine Barden, who had signed with Jacob Litt for the season in *In Old Kentucky*, has been obliged to cancel her contract because of severe illness.

Charles P. White, who closed with the Peruch-Belden company at Nashville on Aug. 27, has joined Hoyt's Comedy company for leads.

Corse Payton has produced with pronounced success Hal Reid's war play, *Santiago*, which he has purchased from the author.

A. Toxen Worm returned last week from the Yukon. He spent three months in Alaska the past Summer in the interests of William F. Connor, James O'Neill's manager, who is heavily interested in Colorado mines in partnership with Mr. O'Neill.

Imre Kiralfy's Naval Show closed at Madison Square Garden last Saturday, its proposed appearance at the Omaha Exhibition having been abandoned because necessary scenery was not ready. The show may go out next Spring under a tent. Mr. Kiralfy has returned to Europe.

The Castle Square Opera company will celebrate on Oct. 3 its 250th performance at the American Theatre. Souvenirs will be forthcoming.

A Brace of Partridges will continue until Oct. 15 at the Madison Square, where On and Off, an adaptation of Bisson's *Le Contreleur des Wagon-Lits*, is underlined for Oct. 17.

Charles E. Evans and W. D. Mann, of the Herald Square Theatre, have presented the New York Athletic Club with a full stage parlor scene for the club's private theatre.

Yankee Doodle Dandy will close at the Casino on Oct. 22, when it will go on tour. The Royal Italian Opera company will follow for a brief stay at the Casino, preceding the new musical comedy, *A Dangerous Maiden*, in which will appear Thomas Q. Seabrooke, Julius Steger, Madge Lessing and Marie George.

A. M. Palmer will probably send *That Man* on tour with the company which recently presented the play in Washington.

Frank Jerome will manage *A Jay* in New York, having surrounded his brother, William Jerome, with a strong company. Thomas H. Sedgwick will direct the stage for his fourth season with Mr. Jerome.

The original Herald Square Quartette—Harry J. Turner, Jay N. Binky, George Ovey, and G. D. Cunningham—is a feature with George W. Wilson's *Ideal Stock* company.

Alice Pierce is playing *Fifi* in one of the English companies presenting *The Belle of New York*. A writer in the *Bristol Mercury* says that she gives the most artistic performance of the evening, adding: "She was distinctly dramatic, pathetic and consistent, and stands out from all the rest."

Nellie Lynch has renewed her popularity as Little Miss Muffett in *Jack and the Beanstalk*.

The week of Oct. 3 will witness a contest of comedies in Washington. Mr. Broadhurst's *Why Smith Left Home* will hold the boards of the National. *A Misfit Marriage*, by Du Souchet, will be at the Columbia, and a new farcical production will receive its initial presentation at the Lafayette Square.



## IN OTHER CITIES.

## SAN FRANCISCO.

Modjeska opened a two weeks' engagement at the Baldwin 12. The great Polish actress has lost none of her power to attract. She is graceful, she is melodious of accent, and her art possesses one great peculiarity, in that she rises to her climaxes in an almost imperceptible manner. Her repertoire, too, is admirably selected, dignified, artistic and worthy of her great reputation. Modjeska opened with Mary Stuart, and her impersonation of the beautiful, hapless Queen of Scots was very fine. It was an intellectual study. In contrast to the virago-like style of her sister Queen, Elizabeth, she was the sweet, graceful, yielding martyr, bearing all, but rising to great height in the scene where Mary turns upon Elizabeth and denounces her for her gross immorality. Modjeska was also immensely liked in Magda, perhaps her finest impersonation. Besides, she was seen as Lady Macbeth, as Rosalind and as Camille. Her support was adequate, and special mention may be given to Charles D. Herman, her leading man, the veteran John A. Lane, Lester Loneragan, Grace Fisher, Maude Morrell, Hannah Sargent, and Anna E. Proctor. Business was good throughout the week. Week 19 is to be given up to an elaborate revival of Antony and Cleopatra. Much scenic display and fine dressing are expected in this. Herman will play Antony, Loneragan Caesar, and Lane Enobarbus.

A Milk White Fling has been seen here many times before, but it held the Columbia boards very successfully for the week. John W. Dunne made a hit as the Colonel. Mary Marble played the orphan very well indeed and charmed her audiences with her sweet, baby-like voice. She is a refined and artistic little comedienne. Maurice Cook was funny as the Private and danced well. Nancy O'Neil, our own Nancy, supported by McKee Rankin's co. will follow. She has been well advertised, and is sure to draw. Her opening piece will be The Jewess, or, as it is more commonly known, Leah, the Forsaken. Her co. includes Herbert Carr, Henry Weaver, Jr., Lionel Barrymore, Charles Crosby, Thomas Tait, H. A. Weaver, Mrs. Horace McVicker, Stella Boniface, Mabel Fraire, Ricca Allen, Alice McVicker, Olive Otis, Melville Emory. Leah will be followed by East Lynne and Camille.

Carmen and Traviata divided the week at the Tivoli. Both are great favorites here. Mary Link was Carmen, and did the best singing yet heard from her. Rhona Thomas was Don Jose. De Vries, Escamillo, and Schuster Zuniga. Elvia Crox sang Micaela with good effect. W. H. West and Arthur Boyce did good work as the two smugglers. In Traviata the part of Violetta was sung by Anna Lichter, of the bird-like voice. Zerni sang Alfredo, Pruette Germond, Schuster Dr. Grenall, Boyce Gaston, and West Duphol. Both operas were handsomely staged, and the chorus and orchestral work, under Hirschfeld, very satisfactory. Goldmark's historical Biblical opera, The Queen of Sheba, will be heard week 19. Marie Brandis will sing the Queen, and De Vries King Solomon. Martha will also be given during the week. Business has been rushing throughout.

The First Born still keeps up its wonderful gait at the Alcazar. In fact, the O'Farrell Street Theatre is at present a 10 o'clock house, for the three-act play that always precedes the romantic little Chinese drama is regarded as little better than a *lever de rideau*. The tragedy was the play week 12. Ernest Hastings and Gretchen Lyons did good work as Gregorio Gray and Mrs. Gray. Wallace Shaw got a good deal out of Babbage, the decayed actor. Week 19 Roland Reed's amusing farce, Lend Me Your Wife, will precede The First Born, which has not yet reached the end of its tether. It can only run one more week, however, for Gertrude Tidball, who has distinguished herself in the part of Loey Sing, goes East to join David Belasco.

The Land of the Living was the melodrama that held the boards for the week at Morosco's Grand. Gertrude Foster, the new leading lady, gave a faithful and effective impersonation of Kate Arkwright, the wife of the unfortunate hero of the play. Mrs. von Mitzel was the hero, Landers Stevens was the villain, of course. He received nightly mingled smiles and applause. Little Rosie Bennett, the child actress, was in the cast and won much admiration. Other characters were well sustained by Lorena Atwood, Julia Blanc, Isis Maynard, Fred Butler, Leslie Morosco, and Maurice Stewart. The next attraction will be The Coast Guard, in which the Waterman Sisters have been especially engaged. Maud Miller, daughter of Joaquin Miller, the Poet of the Sierras, will make her first appearance at the Grand.

Alas for the new enterprise that opened with such a flourish of trumpets two short weeks ago. The boom that set the Comedy—as the rehabilitated old Bush Street Theatre is called—going, seems to have petered out already. Business has been falling off ever since the opening night, despite the efforts of Mrs. Pacheco and her friends to keep it up. A Woman's Wit, by Mrs. Pacheco, was presented Monday and Tuesday nights, 12 and 13, but it was then withdrawn, and the play of the week before, The Leading Man, was substituted for the remainder of the week.

Mrs. Pacheco is reported ill and her co.'s engagement for week opening 19 is canceled. Harry Corson Clarke, who was billed for week 26, comes on at once with his co. in What Happened to Jones. It is to be hoped that this versatile comedian will rescue the new venture, for everyone here thinks well of Michael E. Leavitt and wishes that the tide of prosperity would turn his way once more. The critics have all been kind, a fact which has called forth no little sarcasm from certain New York journals, but it is always deemed policy in California to give every new enterprise a fair and square show, rather than kill it in its infancy by slaughtering criticism.

William Schuster, the grand opera basso, has been retained by the Tivoli management for the light opera season.

Mrs. Pacheco and her co. start out on the road at once. They will visit the principal towns of California. FRED S. MYRTLE.

## BUFFALO.

The Alice Nielsen Opera co. began an important engagement at the Star 19 in The Fortune Teller. The opera had been extensively advertised, the paper used being magnificent specimens of the lithographer's art. Miss Nielsen has made her debut as a star under most auspicious circumstances. The production itself in matter of scenery and costumes is one of the most gorgeous we have ever witnessed. The principals include a number of well-known artists, and the chorus is unusually large and capable. Mr. Herbert's score is not of the sort that will appeal to the popular fancy. It is heavy and occasionally reminiscent; but it is in the main sufficiently pleasing. Several of the choruses are stirring, and, in fact, constitute one of the chief charms of the opera. The principals were without exception equal to the roles assigned. Miss Nielsen's clear tones we have learned to like before, and her solos were artistically rendered. She was not always satisfactory in her acting, sometimes descending to a play which rendered her work undignified. Eugene Cowles was never heard to better advantage. As the gipsy Sander, in make-up and action he was ideal. His solos were the brightest features of the performance. Richard Golden, Joseph Cawthorne, and Joseph Herbert labored hard with the comedy material furnished them. Marcia Van Dresser and Jennie Hawley were good to look upon, and Miss Van Dresser rendered a solo in a charming manner. Marguerite Sylva was pleasing as Mile. Pompon, and Paul Nicholson did effective work as General Korhay. Frank Rushworth has a tenor voice of pleasing quality and an excellent stage presence which combined to make the part of Ladislas convincing. Encores were numerous, and the finale of the second act, in which the

trumpeters are introduced, merited the many curtain calls it received. The opera is magnificently mounted in every detail, and it is apparent that nothing which might add to the success of the production has been omitted. The patronage was excellent. The Telephone Girl 29-Oct. 1. The Cuckoo 3-5.

Marie Wainwright and an exceptionally strong co. occupied the Lyceum 19-24 to big business. Shall We Forgive Her and East Lynne were presented during the engagement. Miss Wainwright scored a veritable triumph in each play. Of the supporting co. George W. Deyo and Gertrude Whitty deserve special mention. The character impersonation of Miss Whitty was very strong, and she demonstrated that she is an actress of no mean ability. A Spring Chickadee will follow.

Work on the Marks Brothers' theatre is progressing rapidly, and it would seem now as if the house might open Oct. 1 as announced.

It is with deepest regret that I am obliged to chronicle the serious illness of Harry Brown, for several years the advertising agent of the Star Theatre. He has been confined to his home for several weeks with typhoid fever, and his condition at this writing is critical. I know of no house at this city who possesses so many friends both in and out of the profession as does Harry.

The certificate of incorporation of the Lyceum Theatre Company was filed with the Secretary of State last week. The co. is capitalized at \$30,000, of which John Langhlin owns two-thirds and Henry J. Skinner the balance. Mr. Langhlin and Mr. Skinner together with Mrs. Langhlin constitute the Board of Directors.

I met Eilhu R. Spencer at the Star Theatre one evening this week. He stated that his plans for the present are somewhat indefinite, but that he will surely resume his starring tour next season. Several romantic plays are now being written for him, and these in conjunction with one or two Shakespearean plays will form his repertoire. Mrs. Spencer (Isabel Pengra) will be featured.

The Fort Erie races closed 22 with an event of some interest in theatrical circles. The fifth race on the programme was called the Alice Nielsen purse, in honor of the charming prima donna, and the entire co. occupied the front row of boxes in the stand.

The many Buffalo friends of Eva Tangany were pleased to learn that she had joined A Boy Wanted co. Her talents are such as to make her a valuable addition to any farce-comedy organization.

Our old friend, E. Burke Scott, is in town, saying and writing good things about The Cuckoo.

The Kelly and Woods Big Show organized here last week and rehearsed at Music Hall.

By courtesy of Manager Stirling, Major Auman and other officers of the "Fighting" Thirteenth occupied a box at the Star 19. The audience cheered loud and long at the Major's appearance.

J. Newton Drew has joined the Claude Pelham Repertoire co. pending the opening of his regular season.

Harry B. Smith and Victor Herbert were in town to witness the performances of The Fortune Teller. Mr. Herbert was confined to his hotel by slight attack of illness during the engagement.

The Buffalo Times is conducting a contest to determine by votes the most popular cyclist in the city. At last reports C. F. Filbrick led by a good margin.

William H. Hapgood is at work upon a new burlesque, which will be seen on the road later in the season. Both book and score are from his own pen, and the first act, which is completed, teems with good things.

I am pleased to learn that Hurlig and Seamon have taken the initial step toward preventing the improper and unlawful use of lithographs of prominent artists by irresponsible concert hall managers. At any of the concert halls of this city (and we have a hundred) the lithographs of such artists as Lillian Russell, Caroline Mikel, Marie Jansen, and many others may be seen displayed with various announcements concerning their appearance. It would seem that this is a matter that a little activity on the part of managers might prevent. RENEOLD WOLF.

## DENVER.

That unpleasant interim between the close of the Summer and opening of the Fall and Winter seasons has offered little attraction for the regular theatregoer. The Tabor is the only down town theatre open, and it has not commenced its regular season yet, the attractions thus far having been more in the nature of a preliminary season. The Henderson co. closed a two weeks' season 17, the last week having been devoted to The Conqueror. Mr. Henderson has greatly strengthened his co. by the addition of Adelaide Fitz Allen as leading woman. The co. will go West from here, opening in Salt Lake 19. Clara Thropp and her co. opened at the Tabor 20 to a packed house, the bill being Where's Matilda, which is somewhat erroneously designated as a "merry operatic comedy." As a matter of fact the meriment was confined to the co., and the musical numbers of Where's Matilda belong to the classes known as reminiscent and interpolated. The co. worked hard and made the most of the material at hand. Clara Thropp sings pleasantly, and is bright and agile. Frank M. Kendrick appeared to advantage in an eccentric comedy, and George S. Trimble, Robert Folsom sang fairly well. Edward O'Connor as the Irish policeman did genuine low comedy work effectively. Hogan's Alley comes to the Tabor next.

The Broadway will reopen 26 with Clay Clement in The New Dominion.

Several Denver young men well known in theatrical and press circles leave for the East next week. Arno Kolbe, the gentlemanly and efficient door-keeper at the Tabor, and who has been identified with this house for several years, departs for Philadelphia to enter the University of Pennsylvania for the purpose of studying architecture.

Sam Holzman, formerly connected with the Denver Times, where he did more or less drama criticism and special work, came to New York to connect himself with a prominent trade magazine there. Frank Leary, a well-known member of the old Denver Dramatic Club, of this city, which graduated so many young people into the profession, has been engaged to play the title-role in The Prodigal Father. Mr. Leary, who has been engaged in newspaper work in Victor, Col., for the past two years, received upon the eve of his departure a benefit by the local lodge of B. P. O. E., of which he is a prominent member. Upon this occasion he was presented with a handsome medal, the gold for which was dug out of the Victor and Portland mines—miners who are members of the order.

Mr. Van Horbeck, manager of the Opera House at Aspen, Col., spent a pleasant week in the city 3-10.

Frederick Howard, the well-known baritone, of this city, has projected a unique entertainment in a musical way, which will be presented early in the Fall. It will be a production of Lisa Lehmann's adaptation of The Rubaiyat of Omar Khayyam, entitled in a Persian Garden. Participating in the production will be Jean Brooks, soprano; Mrs. J. A. Robinson, contralto; Robert Slack, tenor, and Mr. Howard, baritone.

The delightful weather of the past week, together with the chance of making big money during the coming Festival of Mountain and Plain, has encouraged the management of Chutes Park to keep their resort open until Oct. 8. As a special attraction they have secured Kekreko Brothers' Congress of Eastern Nations, headed by La Belle Salda. Other features are the cake walk, the animatroscope, Dana Thompson's high dive, and numerous side attractions, while the scenic railway and the chutes continue to be well patronized.

A neat and beautiful brochure recently issued conveys the announcement that Robert E. Bell, well and favorably known in this city and among the profession generally, has opened an institution to be known as the Broadway Dramatic School. Mr. Bell has engaged a handsome suite of apartments in the Klitridge Building as his general headquarters. Private entertainments

will be given in the Y. M. C. A. auditorium in that building, while the regular public performances of the school and pupils' matinees will be given in the Broadway Theatre. Mr. Bell will also run a dramatic exchange in conjunction with his other enterprise. F. E. CARSTARPHEN.

## MILWAUKEE.

Shenandoah, with its wealth of fine scenery, realistic stage effects, and elaborate accessories, was presented at the Davidson 18 by Jacob Litt's splendid co., headed by Maurice Barrymore and Mary Hampton. The play created the greatest enthusiasm, the perfection of detail and stage management won universal admiration, and the production in its entirety aroused the most enthusiastic applause ever witnessed in the Davidson Theatre. Maurice Barrymore was an admirable Colonel Kerchival West, looking the part to perfection, and playing it with the exquisite taste and faultless judgment that is a well-known characteristic of this finished artist's work. Mary Hampton presented a charming picture as Gertrude Ellingham, a role she portrayed with great sincerity and faithfulness. It is difficult to individualize where all were so good, but special mention should be made of George Wright's Lieutenant Redloe, Charles M. Collins' General Haverhill, Charles Hallock's Captain Heartase, Louis Hendrick's General Buckhorn, Otis Turner's Sergeant Barker, Lynn Pratt's Captain Thornton, Earl Ryder's Colonel Ellingham, Estelle Dale's Mrs. Haverhill, Elizabeth Field's Mrs. Edith Haverhill, and Charlotte Crane's delightful Jenny Buckhorn. The house was packed to the roof, and the demand for seats enormous. Salisbury Stock co. in Sue 25-Oct. 1.

The Pabst Theatre was reopened 18 by the stock co. before a large and delighted audience. The Clemenceau Case comprised the bill, and with a splendid cast selected from an unusually strong co., was presented with artistic excellence and finish. The stage mountings were magnificent, and the thoughtful attention displayed to the minutest detail reflected much credit upon Herr Welb, under whose efficient management the play was produced. In Paula Wirth (late of Leading Theatre, Vienna) the management have secured the most accomplished leading lady ever seen at the Pabst. Otto Kien-scherf, of the Stadt Theatre, Leipzig, is likewise a fine acquisition to the co. It was also gratifying to see in the cast such clever artists as Berlinger, Richard, Markham, Wagner, Schaner, Stammer, Kries, Marlin, and Hartheim. The Official Wife will be given 21 and in preparation are Das Zweite Gesicht, Faust, Jugend Freunde, and Haubenlaerche.

In spite of strong counter attractions many were turned away from the capacious Alhambra 18, at the opening performance of Kelly and Mason in Who Is Who. Joe Kelly having met with a decided home, and having been Bert St. John, in the role of Jack Hartland, proved an excellent substitute, being fully as good a comedian as Mr. Kelly, and together with Charles A. Mason in his inimitable Dutch character of Von Rumbach, succeeded in furnishing much amusement in the leading roles. The supporting co. contains some clever entertainers, who are a credit to the Alhambra. Willard, Charles A. Fuchs, William Manley, and the Whiting Sisters. The farce, with all its absurd complications and comical situations, went with much spirit, and the audience displayed visible signs of approval. Primrose and Dockstadter's Minstrels 25-Oct. 1.

At Gay Coney Island was the Bijou's attraction 18, with a crowded house of attendants. Smith and Campbell replace Mathews and Rulger in the leading roles, and showed themselves to be very entertaining and funny comedians. The farce went with much briskness, and the specialties introduced were all of a high order. Toma Hanlon, a remarkably pretty young woman, created a very pleasing impression as Belle Ware. Mattie Lockett made a hit in a singing and dancing turn, and Alf Holt won well deserved applause with his whistling solos. Tony Hart, Jr., and Mark Hart added greatly to the strength of the co., which, taking it all round, is a clever aggregation of fun-makers, who were thoroughly successful in their efforts to please. Next week Casey's Wife. C. L. N. NORRIS.

## ST. PAUL.

The Neill Stock co. presented Mr. Barnes of New York at the Metropolitan Opera House 14, 15, giving a very creditable and enjoyable performance. Bronson Howard's clever comedy-drama Aristocracy, was given an admirable presentation by the co. for the first time in this city 16, 17 to full houses. The play was elaborately staged and the cast embraced the full co. The ladies were superbly gowned. James Neill as Jefferson Stockton, the American millionaire, gave a strong and effective interpretation of the part. Herschel Mayall's Virginia, Emily Van Hildersald as an aristocratic and finished portrayal of a different part. Edith Chapman as Diana Stockton scored a decided success. Angela Dolores was pretty and winsome in the role of Virginia Stockton. Charles Wynante did a good comedy work as Sheridan Stockton. Joseph R. Everham did excellent work as Mr. Lawrence, as did Agnes Maynard as Mrs. Lawrence. Robert Morris was seen to excellent advantage in the role of Octave. Due de Vigny Volante, Florence Modena was bright and clever as Katherine Stockton. Other characters were capably sustained by Emmett Shackelford, George Bloomquist, Allen Patten, and Fred Wallace. The engagement closed 17, after a splendid week's business. At the end of the third act the persistent applause and curtain calls obliged Mr. Neill to respond with a speech, in which he stated that he expected to return to St. Paul and play an engagement at the Metropolitan May 4, 1899.

The Dorothy Morton Opera co. began a two weeks' engagement at the Metropolitan 19. The co. embraced a number of talented and capable people, supported by a well-trained and effective chorus. The pretty and tuneful opera Giorio Giorio was well presented 19-21. Dorothy Morton is not unknown to St. Paul theatregoers. Her sweet voice and captivating appearance have often pleased St. Paul audiences, and assured the warm welcome she and her co. enjoyed opening night. Miss Morton sang and acted the dual title-role in a charming manner and won the favor of her auditors at once. Hubert Wilkie's fine baritone was heard to good advantage in the part of Mourzouk. Edward Webb sang and acted the role of Marquisin with spirit and effect. Ben Lodge as Don Bolero was very amusing. Sylvester Cornish carried the part of Aurora with much spirit. Fannie Frankel was a pleasing Faquita. George Callahan made a dashing pirate chief, and Will Stephens a bright and clever Pedro. The chorus did exceptionally good work.

Thall and Kennedy's clever co. presented the ever popular farcical drama Von Yonson, with the opera House 18-24, opening to S. E. O. The play is nicely staged, the scenery and settings picturesque and effective. The scenery in the second act is quite realistic. The breaking of the log jam is the spectacular scenic effect of the play. Ben Hendricks' Von Yonson is, in dialect and action, an excellent portrayal. Anne Mack Berlin contributes an excellent piece of acting in the role of Mrs. Latfin. George Bryton is very bright and clever in the role of Roly. Arthur Earl is very amusing as Vanderbilt Botts and Wendell Phillips Sampson. Clara Bell Jorome is very clever as Jennie Morris. Beatrice Norman won much favor in the part of Grace Jennings. H. Armstrong, E. H. Bender, and George Lyne well deserve mention. The co. give a good performance and took well with the patrons. The Commodore 25-Oct. 1. GEORGE H. COLGRAVE.

## PORTLAND, ORE.

The preliminary opening of Corday's '98-9 season by the W. J. Jossey-Maud Marvin co. in The Signal of Liberty 11 was a success, and



business proved exceptionally good week ending 17. The co. will play a return here.

Superintendent George L. Baker is looking after things day and night to have the Oregon Industrial Exposition properly opened 22. Almost everything is in readiness. O. J. MITCHELL.

## INDIANAPOLIS.

The elements were decidedly against the State Fair week of 12, and an almost continual downpour of rain the entire week kept many visitors away from the city. Consequently the fair board will be called upon to make good a deficit of from \$5,000 to \$8,000, and have made arrangements for a loan to cover the entire amount. Pain's Battle of Manila failed to come up to expectations, either in the spectacle or the fireworks following. The manager of the display has been arrested for failure to pay the show license of \$100, and, although he has paid \$84.34, two months of the fiscal year having passed he is held under \$300 bond to answer to the charge of violation of the war tax.

Despite the inclement weather business at each of the theatres was exceptionally good. Superba at the Grand ran over \$1,000 ahead of the corresponding week of last year. Shenandoah at English's attracted immense crowds. Tennessee's Fardner at the Park played to standing room at almost every performance, and the Empire had its full share of the general prosperity.

Why Smith Left Home made its initial appearance before an Indianapolis audience at English's 19, and although the house was only a fair one on the first night, the merits of the play brought out a good-sized audience at the second performance. The co. is an exceptionally good one, and laughter and applause reigned from rise to fall of curtain. Annie Yeamans as the Irish "cook-lady" has succeeded in creating a character which is far superior in every way to the traditional Irish servant. Frank Hach as Count Von Guggenheim has also made a part which is out of the beaten path of German comedy. Marion Groux, Rose Snyder, Dorothy Usher, Maclyn Arbuckle, and Fred W. Peters also received applause. Ward and Vokes in The Governors 22-24. What Happened to Jones 30-Oct. 1.

On the Wabash was the bill at the Park week of 19, and proved popular. Like Mr. Arthur's Blue Jeans, it has somewhat of a local flavor, as the scenes of both plays are laid in Indiana. The co. presenting the play is a competent one, the scenery and effects good, and although it lacks the sensational scenes of Mr. Arthur's former successes it promises to be another gold mine for the author. The Victorian Cross 26-28. Gettysburg 29-Oct. 1. The Grip of Steel 3-5. The Heartstone 6-8.

D. G. Hunt, general manager for Rومان and Landis, is in the city arranging for the opening of the Grand Opera House Stock co. The co. will arrive 29, and will immediately go into rehearsal. The Charity Ball is the opening bill, and the new co. will make its first appearance Oct. 3.

Ed R. Salters, managing Why Smith Left Home, has received a telegram saying that Mrs. Salters had made a decided hit in The Heart of the Klondike in Boston.

Joseph Arthur is in the city looking after his interests in On the Wabash.

Zoe Halbert joined Tennessee's Fardner here 17.

Jeffries Lewis spent several days in the city with her husband, Harry Mainhall, of the same co.

Louise Closser has left to join the Grand Opera House Stock co., New Orleans.

ALLEN E. WOODALL.

## DETROIT.

The second week at the new Detroit Opera House opened 19 with The Moth and the Flame on the boards. With such an organization as the Herbert Kealey and Effie Shannon amalgamation in this bright comedy, combined with a brand new theatre, it is no wonder that this is likely to prove a banner week in Detroit theatricals. The play was beautifully staged, and the actresses, especially Miss Shannon, were elegantly gowned. Mr. Herbert and Miss Shannon have been too wise to depend wholly upon themselves for success, splendid artists though they are, but have carefully surrounded themselves with a splendid co., among whom the most prominent are Joseph E. Whiting, Marion Abbott, Bruce McRae, Edward See, Charles Stedman, and Isabel Waldron. The Girl from Paris 26-Oct. 1.

There is another satire running at the Lyceum 18-24. The attraction is A Contented Woman. The co. is a most excellent one. Belle Archer takes the character of Grace Holmes. She is a splendid actress, and handles this role in a manner which is simply beyond criticism. In her support are such fine artists as Fanny Buchanan, Arthur Gregory, and Arthur F. Buchanan. In fact, everyone in the whole cast does the work in a sprightly, clever and altogether praiseworthy manner. The inevitable specialties are, of course, introduced in between the acts, but they have the virtue of being entertaining and possessing some originality. A Texas Steer 25-Oct. 1.

For Liberty and Love at Whitney's 18-24. It possesses all the elements which go to making a popular play, and as it treats of the late war and introduces some of the historical characters, like General Macco and Dr. Zertucha, nothing is left to ask for, and the crush is almost unprecedented at this theatre this week. The author, Lawrence Marston, who is also a clever actor, takes the part of the heavy villain in the play. The heroine, a young Cuban patriot, is played by a Detroit girl. Her stage name is Loree Weyman, and she has not been associated with the stage, and therefore has much to learn, but she has also much to begin on in the way of natural talent and many other things. Daughters of the Poor 25-Oct. 1.

Fred Rider's Moulin Rouge Extravaganza co. is the current attraction offered to the patrons of the Capitol Square Theatre. In Gay Paris 26-Oct. 1. KIMBALL.

## MINNEAPOLIS.

At the Metropolitan Theatre the Wilbur Opera co. opened the two weeks of its engagement 18 in The Bohemian Girl to fair business. While the performance was in many respects praiseworthy, it was plainly evident that both principals and chorus were unfamiliar with the score. Marion Manola as Arline was in excellent voice, and acted with considerable spirit. Lillie Taylor was especially good as the Gipsy Queen. J. E. Conley was a disappointment as Thaddeus. Gus Vaughn made a very favorable impression as Count Arnhem, appearing to special advantage in his solo, "The Heart Bowed Down." The specialties were, as usual, pleasing. Anna Langhlin carried off the honors. The Circus Clown 22-24.

Leon and Adelaide Herrmann opened a week's engagement at the Bijou Opera House 18, to a large and enthusiastic audience. Leon Herrmann proved himself a worthy successor of his famous uncle. His feats of legerdemain were many of them novel and bewildering, and the beautiful dances of Adelaide Herrmann were, as usual, an attractive feature.

A rousing benefit entertainment was given at the Bijou Opera House afternoon of 19, under the auspices of the Minneapolis Times and the



Red Cross Society. An excellent programme was provided, in which Leon and Adelaide Hermann were featured. The proceeds, amounting to several hundred dollars, will be devoted to the sick soldiers of the Twelfth and Fourteenth Minnesota Regiments now in local hospitals.

Marion Manolis of the Wilbur Opera co., is rapidly recovering from her recent illness, and is singing her roles with marked effect.

Professor C. W. Seymour, of New York city, has been delivering a series of lectures on Cuba and the Spaniards, at the Church of the Redeemer, to large and brilliant audiences.

F. C. CAMPBELL.

## JERSEY CITY.

Daniel Sully came to the Academy of Music 19-24 in Uncle Bob to fair business. Mr. Sully has a play written to show off his quaint humor, and has one of those striking pleasing parts as the old G. A. R. man. The audience displayed its appreciation numerous times during the scenes and at the close of each act gave the star and co. a certain call. The play is full of patriotism, has enough love in it to please, and plenty of clean humor, but is rather quiet. There is a cute little girl in the cast. The support is capable. George H. Rareside as a German professor played excellent piano solos. Christy Miller as Alger Sage is a good support. Mercetta Ramondo, Daisy Chaplin, Jennie Lisenden, and Kate Medinger are seen to advantage. In the last act a number of good specialties are introduced. Two Little Vagrants 26-Oct. 1. Cumberland '61 3-8.

Owen Ferree is in advance of Cuba's Vow. Dan Hart, co-author of Dan Sully's new play, Uncle Bob, was a visitor at the Academy of Music 21.

Ed Cook, formerly advertising agent of the Lyric Theatre, Hoboken, is doing the advance work for Cole and Johnson's Trip to Countown co.

Mrs. H. P. Soulier, wife of the manager of the Lyric Theatre, Hoboken, is visiting friends in Syracuse, N. Y.

An iron box girder weighing eight tons and forty-six feet in length was raised 19 for the proscenium arch of the new Bijou Theatre now building in this city.

Dan Sully has canceled four weeks of time through Pennsylvania and changed his route.

WALTER C. SMITH.

## COLUMBUS.

At the Southern Theatre 21, 22, Why Smith Left Home opened to good business; both play and co. gave satisfaction. Dorothy Usser and Marlos Gironi deserve special mention. The rest of the co. were all good, and the comedy went with a whirl. What Happened to Jones 28.

At the High Street Theatre 15-17, Washburn's Minstrels, to crowded houses. First-class performance. The Metropolitan Burlesquers 19-21 did good business and were well received. Specialties were by Nelson, Glinzeretti and Demonia, Howard and Bedon, and Helen Engelhart. Martin's U. T. G. 22-24. Gettysburg 26-28. The Victorian Cross 29-Oct. 1.

The new stock co. at the Grand Opera House opened its season 15 to S. R. O. Lady Windemere's Fan was the bill. The work of the old favorite, Eugene Ormonde, was very fine. The new leading lady, Rose Stahl, won her way to popular favor once. Too much praise can not be given Kate Blanche for her work. Her Mrs. Eryne was the best thing she has ever done here. Robert Rogers as Lord Augustus Lorton created no end of amusement. Louise Mackintosh and Wright Kramer also deserve mention. Osborne Searle, the new stage-manager, showed himself to be an expert in this important work. Camille was the bill 19-24. Jim Miller, formerly manager of the Grand Opera House, was buried by Columbus Lodge of Elks at Green Lawn Cemetery 19. He was well and favorably known throughout the province.

H. L. NICODENUS.

## OMAHA.

The Lost Paradise was the bill at the Creighton week of 18. That the presentation was an effective one was evidenced by the fact that so many members of the audience were so deeply affected that the sound of sobbing was plainly audible during the more impressive scenes. Frederick Montague as Reuben Warner, superintendent of the works, was remarkably good; in fact, it would be hard to find any serious flaw in his performance. Walter Green as Standish appears to much better advantage than he has in anything he has undertaken lately. Hal Davis as Rob Appleton was, of course, excellent. Mr. Davis usually has a part that suits him and always makes the most of it. Wilson Enos as the rough, plain-spoken Swartz was admirable, and carried the audience with him by his strong presentation of the workingman's pathetically pathetic in the part of Nell. Miss McCauley is a new member of the co., and it would be difficult to seriously criticize her interpretation of this character. The rest of the cast was thoroughly acceptable. Business continues at the top notch, every seat in the house being occupied. The Two Orphans 25-Oct. 1.

At the Boyd Hogan's Alley continues in its second week to the usual large audiences. There are, of course, many strangers in our city, and they seem to thoroughly enjoy the farce. Superba Oct. 2-8.

J. R. RINGWALT.

## PITTSBURG.

Robert Mantell opened to the capacity of the Bijou 19, presenting The Face in the Moonlight. The support was strong, Corona Riccardo making a good impression. Next week A Grip of Steel.

At the Grand Opera House Christopher, Jr., was produced 19 by the stock co. to large attendance. Diplomacy will be given next week.

Willie Collier, at the Alvin, opened 19 in The Man from Mexico, and drew an immense audience. Roland Reed 26-Oct. 1 in The Woman Hater.

The East End Theatre Stock co. produced The Rajah 19 to a large audience. The Burglar will be put on next week.

At the Duquesne A Spring Chicken was the comedy feast 19-24, and drew well all week. Next attraction, The Evil Eye.

Fin Reynolds, of the East End Stock co., leaves that organization to join Florence Rindley in The Wheel of Fortune. Mr. Reynolds has written a new comedy, entitled The Match Safe, which will be produced this season by Miss Rindley.

Helen Windsor, the child actress, will be with the East End Stock co. next week.

E. J. DONNELLY.

## PROVIDENCE.

George M. Cohan's revision of A Hot Old Time as presented at the Olympic 19-24 by the Rays and their co. of artists was funnier and brighter, if possible, than when presented at Keith's last season. A Hot Old Time is true to its name, and thus far it has been a record breaker, playing to full houses every evening. Johnny Ray is an infatigable fun provoker, and as Larry Mooney he pervaded the piece with his quaint wit and succeeded in making the fusion of the piece indescribably funny. In it he was ably assisted by Sager Midgley as Jack Treadwell and later as Larry's double.

The specialties were also excellent, notably those of Genaro and Bailey and the Levinos. Sam Devere's co. 26-Oct. 1.

A concert for the sick soldiers was given last week and was a success. The well-known impersonator, John Thomas, of Boston, gave several humorous readings. The violin selections of Mrs. Thomas were brilliant, displaying much that was admirable in technique and style.

Mr. and Mrs. Barnabee, of The Bostonians, were in the city during the past week.

At the Providence Opera House W. H. West's

Minstrels filed a successful engagement 19-21. Melbourne MacDowell, supported by Blanche Walsh, 22-24.

## KANSAS CITY.

The Triple Alliance appeared at the Grand 18-24, and gave one of the best all-around combination bills of magic and vaudeville that has ever been presented here. Serravallo Le Roy and Mile. Le Roy in wonderful illusions, disappearances and reproductions. Imro Fox in sleight-of-hand and comedy, and Frederick Powell in various feats of magic were most entertaining and made a great combination. The Deltorella, eccentric musician, introduced many novelties in the way of musical instruments. Zasselle and Vernon, clever horizontal bar performers, and Cushman and Holcomb, operatic travesty artists, were all excellent, and thoroughly pleased the good-sized audience nightly. Sowing the Wind 25-Oct. 1.

Buffalo Bill entertained an immense audience 22 with a vast aggregation of wild riders.

The Fourth Annual Horse Show 17-24 at Fairmount Park was a brilliant success, the horses being of high class and the ring and accessories being beautifully arranged and splendidly handled. Society was out in force.

FRANK R. WILCOX.

## CORRESPONDENCE

## ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Harkins and Barbour's U. T. C. 27.—MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): Woodward-Warren co. presented The Captive's Mate to S. R. O. 12. A Boy Wanted 28.—ITEM: Charles W. Pope, comedian, is visiting friends in the city.

MOBILE.—THEATRE (J. Tannebaum, manager): Season opened 19 with Woodward-Warren co. in The Other Girl. Play and co. well received by a large audience.—ITEM: Manager Jacob Tannebaum, after an extended visit in the East, has returned to the city.—The building of the new theatre in this city has been deferred until next season.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): A Boy Wanted 27.

## ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Knobs o' Tennessee 18; fair house; audience pleased. The Real Widow Brown Oct. 4. Down in Dixie 5. The White Slave 19.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Vita-scope 16, 17; poor performance; fair business. Edwin Hostell Oct. 5. Sharpley Lyceum Theatre co. 17.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Griffith, hypnotist, Oct. 2-8.

## CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, G. Glob and Co., lessees): Martin's Opera co. in The Pirates of Penzance 11; fair performance to poor house.—Henry Miller 19, 20.—DEWEY OPERA HOUSE (Harry Jackson, manager): Jackson Stock co. presented The World Is His 18. Production excellent; good business. Same co. in Life in London 19-25.—ITEM: The Gallina Hotel of this city placed an attachment on the effects of the Martin's Opera co. 12th inst, in consequence of which their engagement at the Macdonough was canceled.—At the Dewey Opera House the musical sketch, The Professor, produced the regular bill, Alfred Willis and Emma Wells participated in the sketch and were exceedingly clever.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Henry Miller closed a most successful four nights' engagement 15, appearing in Heartsease, A Marriage of Convenience, and The Master. Mr. Miller, who is a great favorite here, received triple curtain calls nightly. He appeared in the attraction a season of two weeks 16, opening in Number Nine to a most appreciative audience. Lost—24 Hours 17, 18. The Last Word 19.—BURBANK THEATRE (Petrich and Shaw, managers): This house, after undergoing extensive alterations and repairs, will reopen under its new management Oct. 3, with Mr. and Mrs. Sid new draw in the Butterflies as the attraction.

STOCKTON.—YORKMITE THEATRE (Charles P. Hall, manager): Dailey's Dramatic co. opened the season 5-16 to phenomenal business. May Nannyey was supported by a good co. The Fawley co. drew packed houses 12, 13 and presented Number Nine and Lost—Twenty-four Hours; performances very pleasing. Harry Corson Clarke showed us What Happened to Jones 14; performance good and several curtain calls. A Milk White Flag 20. Henry Miller 23. Modjeska Oct. 1.

## COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Two Married Men 9; fair house; poor performance. Standish's Specialty 12. At the theatre, several sensational specialties introduced the small audience failed to catch on. Triple Alliance 26. Clara Thropp 28. Hogan's Alley Oct. 4. Henry Miller 6.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): In Old Kentucky (local) 17 for benefit of the W. R. C., under direction of Louis and Inez Dean, to large business.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Joe Newman 14 to fair business; performance good. Two Married Men 26. A Milk White Flag 30.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Two Married Men 18; good house.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Magnifying Glass Exhibition co. 12, 13 to good business. Joe Newman 20. Two Married Men 30.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Two Married Men 17 to S. R. O.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): One of the most artistic and brilliant performances of the season was given by the School for Scandal 16, interpreted by Louis James, Frederick Ward and Kathryn Kidder. The audience, while not large, was most intelligent and critical, and the unanimous verdict of the press and assemblage was highly flattering. The scenery, costumes and actors were in keeping with the deliciously witty comedy, and a return engagement is earnestly solicited, when an audience that will pack the theatre is assured. The Ballet Girl drew a fair-sized house 10 and gave a satisfactory performance. Maude Adams 20, 21 in The Little Minister. West's Minstrels drew the usual large and enthusiastic audience on the 22. Ezra Kendall and Carroll Johnson were the features of a well-balanced and well-selected band of entertainers. The Man-o'-War's Man 26-28. Jefferson De Angella 29, 30.—ITEM: Mrs. Edward Somers, sister of Sara Converse, gave a luncheon for Maude Adams at her residence 21. Margaret Gordon, also of Miss Adams' co., was one of the guests.—Harry Lacy's successful debut at Keith's is talked of by his friends here. Mr. Lacy offers a little playlet, the work of a New Haven woman and the actor himself.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The ever popular Bostonians in The Serenade delighted a large audience 15. William Broderick sang in place of Eugene Coles. His fine voice was heard to good advantage. Barnabee, MacDonald, Frothingham, and all the other favorites were enthusiastically received, and encores were numerous. A Daughter of Cuba, by Jean Mawson, had its initial performance here 16. It received much applause for its stirring climaxes and handsome scenery. The James-Kidder-Warde co. presented Julius Caesar and The School for Scandal 17 to audiences of fair proportions. The roles in both plays were well sustained. Maude Adams 23-24. Frank Daniels 25.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): World, Garmella and Mack's Town Topics amused good audiences 15-17. Finnegan's Ball did good business 19-21. City Sports 23-24. The Electrician 26-28. The Man-o-

War's Man 28-Oct. 1.—ITEM: Mrs. Carl Strakosch (Kellops) is spending a few days at the Resblain convalescing from a recent illness.—At a meeting of the Police Board a vote was passed calling attention of the City Council to the ordinance regarding posters. The ordinance requires that all posters must be examined by the Amusement Committee.

A. DUNST.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Bridgeporters are patronizing the res-alls of Manager Bunnell's fine bookings. Not a poor house since the opening 13 and two packed houses within the week. The James-Kidder-Warde triumvirate charmingly rendered The School for Scandal 15. The Ballet Girl it was a clever performance, bright and lively. Maude Adams in The Little Minister 19. The Geisha 20 was well received. Minnie Ashley and W. Trednick were easily the best of the co. W. H. West's Minstrels 24. A Club Romance (local) 26. What Happened to Jones 27. Frank Daniels 30. At Piney Ridge Oct. 3. W. H. Crane 5. Joe Jefferson 6.—SMITH'S THEATRE (Edward C. Smith, manager): Oliver Byron's Gotham Stock co. 15-17 gave Ups and Downs of Life, The Plunger, The Inside Track, East Lynne, The Sorcerer, and 1000 Miles Away to uniformly good business and satisfied audiences. Clifford and Ruth in A High Born Lady 19-21. Aside from Miss Ruth, feminine talent is woefully lacking. Finnegan's Ball 22-24. Milton Aborn Opera co. 25-Oct. 1. Isham's Octoroons 3-5.—ITEM: Commencing Sat. 24, Mr. Bunnell will inaugurate a series of Saturday matinees similar to those at the New Haven Hyperion, for the benefit of the suburbanites whom the trolleys bring into town that day. Mr. Bunnell wishes it understood that the Park City Theatre is not the old, worn-out, dingy house he managed along back in '91. He has done wonders toward making new the very house itself, and from decorations to stage equipment he puts it against any house in the State.

—It is especially pleasing to note that both local houses are playing to better business than ever before. It looks as though the local theatrical reputation was to be materially improved. The season at Pleasure Beach closed 18. It has been a good season and we have no fault to find. W. P. HOPKINS.

NEW BRITAIN.—RUSSETT LYCEUM (Gilbert and Lynch, managers): Joe Ott in Looking for Trouble 19 to good business. Ott was irresistibly funny; specialties good. Brooks's Chicago Marine Band 26. McFadden's Row of Flats 29. What Happened to Jones Oct. 4.—OPERA HOUSE (F. W. Mitchell, manager): Sheridan's City Sports 21; good business; Monte Carlo Girls Oct. 10. Byron's Great Gotham Stock co. 12-15.—ITEM: H. A. Busing has reassumed his position as associate-manager of Mitchell's Opera House.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Geisha 21 pleased a good-sized audience. West's Minstrels 25. Black Pat's Troubadours 28.—JACQUES' OPERA HOUSE (Jean Jacques, manager): Boston Ideal Opera co. 15-17 appeared to good business in Olivette, Groffo-Groffo, The Bohemian Girl, and Pinaflore. Messrs. World, Garmella and Mack in Town Topics 19-21 gave excellent entertainments; large audiences. The Electrician 22-24. Corne Payton Comedy co. 26-Oct. 1.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): William H. West's Minstrels entertained a large audience 16. Mr. West has touched the high water mark in minstrelsy this season. The singing in the first part is excellent. The orchestra is the best ever heard with a minstrel co. The stage setting and costumes are also particularly fine. In the second part Trevollie, McMahon and King, Ezra Kendall and William H. West all made big hits. The co. is under the efficient management of D. W. Trues, who will also present The Geisha 24.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Season will open Oct. 5 with What Happened to Jones.—McDONOUGH THEATRE (W. J. Berrie, manager): City Sports gave an excellent performance 20 to good business. Monte Myro Troupe and Parum and Leslie were well received. Gay Girls of Greater New York Oct. 3.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The Bostonians in The Serenade 16; large and pleased audience. Ott Brothers in All Aboard 17; fair business. America's Dramatic Sensation 19-24, presenting first half of week A Spanish Traitor, a Russian Prince, and Ragged Nell to fair business. Boston Ideal Opera co. 25-28.

ROCKVILLE.—OPERA HOUSE (J. H. Frieze and Co., managers): Season opened 8 with Town Topics to small house; fair performance. Brooks's Marine Band 29. Grant's Colored Specialty co. Oct. 3. Dave Marlon's Extravaganza co. 7.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Joe Ott in Looking for Trouble 17; good business and performance. Peck's Bad Boy 20; fair business. Brooks's Chicago Marine Band 26.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): The Tanyan Tigers gave a satisfactory performance 17 to fair house. What Happened to Jones 23. McFadden's Row of Flats 27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Joe Ott 16 to large and pleased audiences in Looking for Trouble; performance good. Brooks's Chicago Marine Band 26. U. T. C. 28.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Boston Ideal Opera co. 19-21; good attendance. McFadden's Flats 21. What Happened to Jones 28.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): Ott Brothers in All Aboard 15; good performance; big house. What Happened to Jones 24.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Arthur Deming's Minstrels 19; large and appreciative house. The Evil Eye 21. May Irwin 24. The Spooners 26-Oct. 1. Annetta 3. A Daughter of Cuba 5. Her Majesty the Cook 6.

## GEORGIA.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Season will open 23 with A Boy Wanted. Many improvements have been made in the house. A new drop curtain has been added and the house is to be wired throughout with electricity. New scenery has been ordered and the old has been retouched and made fresh and handsome. The list of attractions is excellent and this will no doubt be the best and most successful season the Academy of Music has ever had. The number has been reduced considerably and no cheap or popular price attractions will be booked. The management wants to be in a position to guarantee every attraction that comes to the house.

SAVANNAH.—THEATRE (David A. Weiss, manager): A Boy Wanted 17; two performances to large and pleased audiences. Peters and Greene Comedy co. 19-22. The Players 19 to S. R. O. Woman vs. Woman and Nita's First 20 to crowded houses. The Silver King 21 to small audience. Performance poor. U. T. C. 23, 24. The Strange Adventures of Miss Brown 25. Al. G. Field's Minstrels Oct. 1-3. 1402 10. Cleveland and Wilson's Minstrels 17. Remember the Maine 19. Knobs o' Tennessee 21. A Parlor Match 25.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Season opened 14 with A Boy Wanted to a good audience; audience somewhat disappointed. Al. G. Field's Minstrels 20.

WAYCROSS.—JOHNSON OPERA HOUSE (F. B. Trent, manager): A Boy Wanted 23; fair house.

## IDAHO.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Season opened with Clay Clement in The New Dominion 12; good house; audience pleased. Noble's Repertoire co. 19-24.

## ILLINOIS.

JOLIET.—THEATRE (William H. Hulsizer, manager): Wilson Theatre co. 4-10 in My Nephew from Boston. The Middleman. The Two Orphans. Kidnapped and Under Two Flags. Good business. Billy Link's Vaudeville co. 14; business good. Charles Dickson and Henrietta Crossman in Mischief Will Happen 17; well attended. The play in class, the co. excellent. John Dillon 21. Alone in Greater New York 30. Jewett Oct. 1. Primrose and Dockstader's Minstrels 4. A Texas steer 8. Ward and Vokes 9. Held by the Enemy 14, 15. Holden Comedy co. 17-21.

CANTON.—NEW OPERA HOUSE (J. Frank Brad, manager): Sowing the Wind 15. At Gay Coney

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## To the Actors' Society of America.

A special meeting of the Society will be held at their rooms, 131 West 40th Street, Saturday, Oct. 8, 1898, at 11 A. M., for the purpose of altering Article XI, Sections 1 and 2 of Article V, and Sections 1 and 2 of Article L, of the By-Laws and L. 511 vacancies in the Board of Directors. By order, W. F. BURROUGHS, Secretary. F. F. MACKAY, President.

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Island 16; packed house. Remember the Maine 17; fair business. Side Tracked to good business 19. The Missouri Girl 24. Con Hollow 26.—ITEM: The new Opera House was erected at a cost of \$50,000 by Opera House Promoter and Builder Frank P. McClure. The management has booked an elegant line of attractions.

ELGIN.—OPERA HOUSE (F. W. Jones, manager): Haverly's Minstrels 14 to S. R. O.; good performance. Mistakes Will Happen 16 drew a well filled house and gave satisfaction. O'Hooligan's Wedding 19; good house. The Span of Life 26. At Gay Coney Island 29. Keller Oct. 1.—ITEM: Frank L. Morgan of this city, left 19 for Sioux City to join the Edwin Holt Comedy co. as manager.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): At Gay Coney Island 13 pleased a large house. Haverly's Minstrels 16. Mr. Haverly again proved his popularity in Springfield, by appearing before the largest audience of the season. The performance pleased.—ITEM: Manager Chatterton has secured Pain's Battle of Manila for State Fair week, 26-Oct. 1.

GALESBURG.—AUDITORIUM (F. E. Bergquist, manager): At Gay Coney Island 15 to good business, scoring a big hit. Smith and Campbell were especially good. The Missouri Girl 17; fair business and performance. Moloney's Wedding 29. Con Hollow 27. Boyer's Octoroons Oct. 7. Side Tracked 8. Alone in Greater New York 10. Heroes of '98 12.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Will open 29 with Lorin J. Howard co. in Held by the Enemy. O'Hooligan's Wedding Oct. 1. A Bunch of Keys 6. Scott's Minstrels 10. Side Tracked 18. Shantytown 21.—ITEM: Indications point to a successful season at the Grand under its new management.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): At Gay Coney Island pleased a fair-sized audience 14. Smith and Campbell in the leading roles made decided hits. Haverly's Minstrels 15 to full house, giving satisfaction. Remember the Maine 23. Kelly and Mason 28. Slayton Concert co. 29.

PARIS.—SHOFF'S OPERA HOUSE (L. A. G. Shoff, manager): Stebbins's U. T. C. to a large house 13. Irving French co. 19-21 to good houses, presenting A Runaway Wife, An Irishman's Troubles, and O'More's Courtship; general satisfaction. O'Hooligan's Wedding Oct. 7. The Heartstone 17. The Pay Train 21. The Pulse of Greater New York 24.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Clara Thropp in Whore's Matilda 13 to small audience. LeRoy Fox and Powell 14 entertained a fair-sized house and gave satisfaction. Sowing the Wind 17. Farris Co. medians opened 19 in In Cuba for a week to packed house.

OTTAWA.—SHERWOOD OPERA HOUSE (T. R. Farrell, manager): Billy Link's Vaudeville co. 15-17; performance good; large business. O'Hooligan's Wedding 29; medium business. John Dillon 21. Karl Gardiner 29. At Gay Coney Island Oct. 1.—ITEM: Leonard Shields and Henry Barton, newspaper men of this city, have joined John E. Dvorsky.

PERU.—OPERA HOUSE (F. L. Dauber, manager): Season opened 10 with Imperial Froliques; perform



ance fair; poor house. The Missouri Girl 11; satisfactory performance; fair house. Side Tracked to S. R. O. 1; audience pleased. O'Hooligan's Wedding 25.

**MOLINE.**—WAGNER OPERA HOUSE (E. H. Taylor, manager): House opened with Ole Olson 3 to medium business. Triple Alliance 10; good business; every one satisfied. Maloney's Wedding 10; audience pleased. The Pulse of Greater New York 17; medium business. The Missouri Girl 19; light business; performance good. Fred and Sadie Raymond deserve mention. Nashville Students 23. Grabbe and Sands 24. Shanty Town 25. Side Tracked Oct. 8. John E. Dvorak 12. —ITEMS: John B. Arthur, manager of the new Opera House, Clinton, Ia., has been a guest of Manager Taylor. Among other good things Moline is almost certain to have a new opera house to replace the one burned last winter. Mr. Johnson, opera house promoter and architect, is looking over the ground and probabilities are good for a new house before the season is over.

**ROCK ISLAND.**—HARPER'S THEATRE (Steve F. Miller, manager): Season opened with Farley Stock 10. 18-24 in The Middleman; excellent attendance; fair satisfaction. Repertoire: The Middleman, The Ranch King, The Octoroon, Lost in Egypt, Bird's Island, Caste, and East Lynne. Taylor Farvin joined the co. here to do advance work.

**LINCOLN.**—BROADWAY THEATRE (Cossett and Foley, managers): Under Two Flags (local 13, 14; small house). Edwin Rostell and fair co. 15 in Othello; fair business. Fred Rider's Moulin Rouge 24. Tennessee's Partner 25. O'Hooligan's Wedding 30. Graham Earle co. Oct. 3-8.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Billy Link's Vaudeville co. 18 gave satisfaction to a packed house. John Dillon in Bertlett's Road to Seltzerville 23; fair performance; good business. Billy Link (return) 21. Charles A. Gardiner 25.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): Sowing the Wind 13. Mistakes Will Happen 15; fair house; best of satisfaction. Casey's Wife pleased a fair house 19. Stetson's U. T. C. 21. Who is Who? 27. At Gay Coney Island 30.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): A Missouri Girl 13, featuring Sadie and Fred Raymond, gave satisfaction to a full house.

**TAYLORVILLE.**—VANDERBILT OPERA HOUSE (W. H. Kautz, manager): Billy Watson in O'Hooligan's Wedding Oct. 3. Nashville Students 10.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Slayton Concert co. 23; crowded house; audience pleased.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Slayton Concert co. 19 pleased a crowded house. Side Tracked 23.

**FREEPORT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): U. T. C. 24. John E. Dvorak 25.

**MT. CARROLL.**—OPERA HOUSE (W. F. Patterson, proprietor): Olga Lorraine in The Girl 27.

**MURPHYSBORO.**—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Remember the Maine 27.

## INDIANA.

**MARION.**—GRAND OPERA HOUSE (E. L. Kinne-man, manager): The Commodore attracted a large audience 17. The co. is well balanced and the scenic and mechanical effects are fine. William L. Roberts in the title-role was well received, as was Olive Martin as Gertrude Morillo. Murray and Mack in Finnegan's 400 have lost none of their popularity with playgoers here, standing room being sold before the rise of the curtain 19. The specialties were better than ever, the hit of the evening being made by Charles Barry in his tramp sketch. Bonita Loring in a rag-time dance won much applause. Reed and Halvers proved prime favorites in acrobatic dancing. Other People's Money, booked for 15, canceled. Jewett, magician, 24. The Con-Curres 25. The Pay Train Oct. 1. A Texas Steer 4. —ITEMS: Manager Patterson, who conducted Carrie Lawson Opera co., has returned to refute the charges that he left with \$1,500 of the co.'s money. All the members of the co. have gone to Chicago except Fred Cohn, who has joined the Henderson Opera co. at Lexington, Ky. —Human Hearts, which is owned here, reports two changes in the co. The leading part, Logan, taken by Albert Perry, is now in the hands of Lawrence Lee, while the management has passed from W. E. Nankeville to Arthur Brady, late manager of Shore Acres. —The Gas City Opera House has undergone an overhauling and now has many up-to-date facilities for taking care of co. and playgoers. It will open 26 with the Maxwell Repertoire co.

**VINCENNES.**—MCJIMNEY'S THEATRE (Guy McJimney, manager): Hi Henry's Minstrels opened our season 14 to full house; performance good. Ward and Vokes in The Governors drew a crowded house 17. The Loria J. Howard co. presented Held by the Enemy 19, 20 and Tribby 21 to good business. The Real World Comedy co. 22. Holden Comedy co. 23-25. Remember the Maine 10. Finnegan's Ball 17. —ITEMS: Dave Couture, of the Couture Brothers, with Hi Henry, was able to resume work here after being disabled for two weeks by a fall that injured his spine.

**ALEXANDRIA.**—OPERA HOUSE (Otto and Manlove, managers): Carrie Lawson Opera co. 10 opened the season in The Bohemian Girl to light business; performance not satisfactory. Anderson Theatre co. 12-17 in Little World, Stars and Stripes, A Terrible Secret, Black Diamond, Mystic Mountain, The Wyoming Mail, and The Smugglers to light business; performances satisfactory. Davis' U. T. C. 21.

**MUNCIE.**—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): Ward and Vokes in The Governors 14 to crowded house. Finnegan's 400 20. —ITEMS: Manager Logan, taken by Albert Perry, is now in the hands of Lawrence Lee, while the management has passed from W. E. Nankeville to Arthur Brady, late manager of Shore Acres. —The Gas City Opera House has undergone an overhauling and now has many up-to-date facilities for taking care of co. and playgoers. It will open 26 with the Maxwell Repertoire co.

**EVANSVILLE.**—GRAND (Kinz Cobbs, manager): Baldwin-Melville co. opened 19 for a week to a packed house. —People's (T. J. Groves, manager): Ward and Vokes in The Governors 14 to packed house; performance well liked. The Real World Comedy co. 22. Tennessee's Partner Oct. 2. The White Slave 9.

**KNIGHTSTOWN.**—ALHAMBRA OPERA HOUSE (Ben F. Brown, manager): Parkinson-Roth co. 11-17 in Two Americans. The Colonel's Daughter, Michael Strogoff, A Celebrated Case, Leah the Forsaken, and Two Wanderers; fair houses. Human Hearts 20. The Maxwells 24. The Pulse of Greater New York 29.

**KOKOMO.**—OPERA HOUSE (F. E. Henderson, manager): Murray and Mack in Finnegan's 400 to S. R. O. 2; audience pleased. Davis' U. T. C. 27. The Pulse of Greater New York Oct. 5. The Pay Train 12. Uncle Josh Spruceby 13. McNulty's Visit 19. Darkest Russia 22. The Maxwells 24-29.

**KENDALLVILLE.**—SPENCER OPERA HOUSE (A. M. Boyer, manager): Baldwin-Melville co. 20 Oct. 1. —ITEMS: Manager Boyer has had the house thoroughly repaired and cleaned. Our factories are running day and night. Business is excellent. Some fine attractions are booked.

**FRANKFORT.**—COLUMBIA THEATRE (J. J. Aughe, manager): The Commodore 23 to S. R. O. Company C. 15th Indiana Volunteer Infantry, attended the performance in body, being the guests of Manager Aughe. The auditorium was gorgeously decorated in honor of the occasion.

**BRAZIL.**—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Ward and Vokes in The Governors 23; good business; splendid performance. Johnny Page, Louise Montrose and Margaret Daly Vokes made hits. Semon's Extravaganza co. 25.

**COLUMBUS.**—CRUMP'S THEATRE (R. F. Gotzch, manager): Lorin J. Howard co. in Held by the Enemy opened our season before a good-sized audience 6.

**PORTLAND.**—AUDITORIUM (Andrews and Little, managers): Season will open with Jessie Mae Hall 25-Oct. 1. The management have booked a good list of attractions for this season.

**LOGANSPORT.**—DOLAN'S THEATRE (William Dolan, manager): The Commodore 19; small house; fair performance; good scenic effects. Davis' U. T. C. 28.

**AUBURN.**—HENRY'S OPERA HOUSE (J. C. Henry, manager): Jessie Mae Hall co. 17 in A Princess of Patches; fine house; co. good. Parkinson-Roth co. Oct. 3. The Pay Train 15. A Breezy Time 29.

**GOSEH.**—THE IRVIN (Frank Irvin, manager): Davis' U. T. C. 13; crowded house; good satisfaction.

**HUNTINGTON.**—OPERA HOUSE (R. D. Smith, manager): The Wilson Theatre co. began a week's en-

agement 20 to S. R. O. and gave satisfaction with Her Nephew from Boston.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Jad Van Metre, manager): Old Farmer Hopkins 23. Davis' U. T. C. 28. The Pay Train Oct. 11. Bunch Concert co. 30.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): The Pulse of Greater New York 19; good house and satisfaction. Chattanooga Oct. 1. 30 Plunkard 11. Hall-Winter, co. 17-24.

**ELWOOD.**—OPERA HOUSE (Joe A. Kramer, manager): Murray and Mack in Finnegan's 400 gave satisfaction to a large audience 21.

**HAZARD.**—GRAND OPERA HOUSE (C. M. Murphy, manager): All dates canceled to Oct. 24, when house will open with Rentfrow's Pathfinders.

**LAPAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Commodore 21.

## INDIAN TERRITORY.

**ARDMORE.**—OPERA HOUSE (White R. Fruette, manager): May St. Clare McCamish, elocutionist, 15-17; good business.

## IOWA.

**CLINTON.**—ECONOMIC THEATRE (William McMillan, manager): Casey's Wife 20. Second presentation on tour; good business. Play is certainly a laugh-producer, and with the capable cast went smoothly and swiftly, giving complete satisfaction. Mark Murphy had the house with him all the time. Allie Gilbert, Maym Kello, York and Adams, and John McVeigh drew loud encores. The show looks like a sure winner. Walker Whiteside and co. are here rehearsing The Red Cockade, which they will put on at this house 23. They occupied boxes at Casey's Wife 20 and enjoyed a laugh all around. Shantytown 20. —DAVIS OPERA HOUSE (William McMillan, manager): Farley Stock co. closed fair week's business 17. Earl Doty co. 19-24 failed to appear. Side Tracked 25.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): After a darkness of four months, during which time many improvements have been made, house will open 23 with Superba. Primrose and Dockstader 8. —GRAND OPERA HOUSE (William Foster, manager): Beach and Bowers' Minstrels to S. R. O. 16, 17. Will play a return engagement 20.

**MUSCATINE.**—STEIN'S OPERA HOUSE (J. F. Bailey, manager): Wilbur Entertainment co. 10 to poor business; good performance. Borneman and Jacobs' Surprise Party, booked 12, failed to appear. —ITEMS: Business has been so unsatisfactory that Manager Bailey has relinquished his lease of the house and canceled all co. booked. He left for Chicago last week, where he will assume the business management of a road co. House is closed for the season.

**KEOKUK.**—OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Triple Alliance, LeRoy, Fox and Powell, opened the regular season 13 to rather poor business; performance good. Sowing the Wind 16. Evelyn Gordon co. 20-Oct. 1. Maloney's Wedding, booked for 21.

**SHOUL CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): Matelli's Merry Makers 5-10; fine business. Chattanooga 12; big house. Dorothy Morton Opera co. 16 17. Elsie Lincoln concert (local) 20. Edwin Holt Comedy co. 20-Oct. 1.

**COUNCIL BLUFFS.**—DOHANY THEATRE (W. A. Maurer, executor): Mahara's Minstrels 15 to good business. —ITEMS: Mr. and Mrs. W. Lister are visiting in this city as the guests of Mr. and Mrs. George N. Bowen. —Ed Lowery joined Mahara's Minstrels here.

**FORT MADISON.**—ERINGER GRAND (Elliot Alton, manager): Evelyn Gordon co. opened a week's engagement 19 to a crowded house, presenting Old Glory.

**MARSHALLTOWN.**—ODEON THEATRE (Ike C. Speers, manager): Chattanooga 15; excellent business; fair satisfaction. Ole Olson 21.

**FAIRFIELD.**—GRAND OPERA HOUSE (Louis Thoma, manager): The Pulse of Greater New York 15; good house and performance.

**CRESCO.**—CRESCO OPERA HOUSE (F. B. Loma, manager): Merrie Bell Opera co. in Olivette to a full house 17; general satisfaction.

**CRESTON.**—PATT'S OPERA HOUSE (J. H. Patt, manager): Johnnie Pringle 24.

## KANSAS.

**TOPEKA.**—CRAWFORD'S OPERA HOUSE (O. T. Crawford, manager): A Breezy Time 13 drew a good house and gave us one of the best entertainments of the class we have had in years. Nina Paul and Edith Bowers head the cast, with F. E. Kreyer, Robert Carleton, E. A. Alark, La Della, Monte Lewis, and Lloyd Ingraham all deserving mention. The performance ended with a clever and artistic cake walk. Scott's Minstrels drew one of the largest houses of the season here and their work is in the upper stories, with but few vacant seats below. They gave the best all-colored show we have ever had. The costumes and first part setting were novel and very beautiful, and the singing extremely good. Craig, contortionist, and Brown (a Topeka boy), who climbs a ladder balancing it on a sick wife, were the greatest hits. Dainty, winsome Clara Thropp in Where's Matilda 16 drew a fair house. The play is too English to be appreciated by Western people, and I might add too incoherent and dull to suit anybody. I have rarely seen such a capable co., comprising men who are all fine artists and so many really pretty, charming and clever women, struggle so hard to redeem a bad play. With the right kind of a play Miss Thropp would easily take the place left vacant by poor Patti Roma and make a great fortune for her manager, as the latter did. LeRoy, Fox and Powell, the great Triple Alliance, drew two fair houses 17. They have the finest show of the kind ever seen here and their work is very amusing and astonishingly smooth. They are assisted by the Deltorella, Zazzell and Vernon, and Cushman and Holcomb, all of whom made big hits. Madison Square Comedy co. 26-28. Newton Beers 29-Oct. 1.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Newton Beers opened our season 15 presenting Lost in London to a big house; co. good. Jennie Holman co. 19-24. —ITEMS: Manager Hess has had the house all thoroughly renovated and redecored. He has made many marked improvements in the boxes, box-office, etc. This, together with a lot of new scenery, makes this one of, if not the, finest opera houses in Southern Kansas.

**WICHITA.**—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Jennie Holman co. 12-16 in The Daughter of the Regiment, Jane Eyre, The Pearl of Savoy, The Police Inspector, and Camille to good business. Newton Beers in Lost in London 17; good performance and business. Sharpley Lyceum Theatre co. 19-24.

**HOLTON.**—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): The Palace 19-24 postponed. Manager Jarvis secured the Isaac Paine co. for 19-24. Co. opened in A Woman's Devotion to S. R. O., followed with A Regular Fix and My Wife's Maid. Good performances. My Friend from India Nov. 5. Edwin Rostell 7.

**SALINA.**—OPERA HOUSE (W. P. Pierce, manager): Sharpley Dramatic co. closed their engagement 17; good business; fair co. A Breezy Time 22. Gay Rhea co. Oct. 34. Kempton Comedy co. 17-22. —ITEMS: Manager Pierce has made repairs and otherwise improved his house.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): Frank E. Long co. in Michael Strogoff, The Middleman, and Old Money Bags 12 to fair houses. Gay Rhea co. 22-24.

**PEABODY.**—MASSONIC OPERA HOUSE (F. H. Prescott, manager): Season will open with A Breezy Time Oct. 3. Edwin Rostell Oct. 21.

**ATCHISON.**—THEATRE (John Seston, manager): Oliver Scott's Minstrels to a topeahy house 19.

**WINFIELD.**—GRAND OPERA HOUSE (T. B. Myers, manager): Season will open with Lost in London 19.

## KENTUCKY.

**PADUCAH.**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Al G. Field's Minstrels 16 to S. R. O.; audience pleased. —ITEMS: Jules Graff Opera co., which has been organizing here for past two weeks, will open 21, 22.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): The Boston Lyrics closed a most successful

three weeks' engagement 17, playing to untiring good business.

**OWENSBORO.**—NEW TEMPLE THEATRE (Pedley and Burch, managers): Riddle's warscope 19; fair house; performance good.

**SOMERSET.**—GEN OPERA HOUSE (E. L. Ogden, manager): Al G. Field's Minstrels to S. R. O. 1. Nat Reiss Repertoire co. 26-Oct. 1.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (White and Bush, managers): Season will open Oct. 4 with Fields and Hanson's Minstrels.

**PARIS.**—GRAND OPERA HOUSE (Parks and Richie, managers): The Boston Lyric co. 19-24. Elie's Minstrels (local) 29.

**BOWLING GREEN.**—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Nat Reiss co. 15-17; crowded houses.

## LOUISIANA.

**LAKE CHARLES.**—OPERA HOUSE (H. R. Milligan, manager): Cleveland and Wilson's Minstrels 18 played a large audience. Down in Dixie 18 canceled owing to quarantine.

## MAINE.

**BANGOR.**—OPERA HOUSE (P. A. Owen, manager): Boston Ideal Stock co. closed 17, presenting to a crowded house The Gunner, Cricket on the Hearth, Your Uncle Dudley, Our Boys, Masks and Faces, The Messenger from Jarvis Section, Caste, and Partners for Life. The Ballet Girl Oct. 5.

**PORTLAND.**—THE JEFFERSON (Fay Brothers and Hordford, managers): Jack and the Beanstalk 19-21. The Bostonians in The Serenade 21. Robin Hood 24. —ITEMS: Riverton Park closed most successful season in its history 17.

**BIDDEFORD.**—CITY OPERA HOUSE (K. W. Sutherland, manager): The Dazzler 16 to a large and pleased audience. Bennett-Moulton co. 26-Oct. 1. Shore Acres 3. —ITEMS: P. H. Wood left 20 to join the Wilbur-Kirwin co.

**LEWISTON.**—MUSIC HALL (Charles Horbury, manager): Hiatt-Hall Stock co. 12-17 canceled. The Bostonians 21. Jack and the Beanstalk 22. Dan McCarthy 24. Shore Acres 25.

**BATH.**—COLUMBIA THEATRE (E. D. Jameson, manager): Boston Ideal Stock co., supporting George W. Wilson, opened for a week 19 in The Gunner to S. R. O.; excellent performance.

**BELEFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Dan McCarthy in The Rambler from Clare and The Pride of Mayo 21, 22 to small houses.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellinger Brothers, managers): A Guilty Mother Attracted a large audience 19; good performance. McNulty's Visit 24. Pitman Comedy co. 26-30.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Patterner, manager): Fields and Han-on's Minstrels gave a satisfactory performance to a fair house 18. McNulty's Visit 24.

**HAVRE DE GRACE.**—CITY OPERA HOUSE (J. H. Owen, representative): J. E. Toole in Rip Van Winkle 20 and Killarney and the Rhine 21. A Daughter of Cuba Oct. 6.

## MASSACHUSETTS.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (W. C. Leavitt, manager): The good old Bostonians played the good old opera, Robin Hood, to a good old fashioned matinee house 17; also The Serenade, which acquired equal publicity in the evening. On the Suwanee River, a Southern melodrama, was presented capably 21 to a fair house.

Stella Mayhew makes a hit as Aunt Lindy, a negro servant, and L. Earl Atkinson and Willard Newell are also in evidence. The co. is an able one throughout. Joe Ott, who has been to some trouble to find a successor to the Star Gazer, will have to look further than Looking for Trouble to find it.

The new piece is a crazy hodge-podge, but Ott carries it through by his limelight work. The unique eccentric and clowning matinee performance, and the ability that would still give him opportunity for his specialties. A good-sized house enjoyed Ott and the vaudeville efforts of his associates. Frank Daniels 24. John L. Sullivan co. 26. Jefferson De Angeles 28. Melbourne MacDowell Oct. 1. W. H. Crane 3. Gus Bill's Novelty company. —ODEON THEATRE (P. F. Shea and Co., managers): By the unanimous request of the treasurer of the theatre and the treasurer of the co. the Cora Payton engagement was extended another week. The co. presented Jim the Penman as ably as anything they have ever done. Mr. Payton and Miss Etta Reed gave a pink sea at the close of our matinee performance, and the crush of women was so great that the supply of pink gave out and Japan tea had to be used. Vaudeville 26-Oct. 1. EDWIN DWIGHT.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hordford, managers): The Sunshine of Paradise Alley 23 played to a fair house. The co. is not up to last season's standard. James O'Neill 21 presented When Greece Wept to a large, appreciative audience. The supporting co. is competent and includes Minnie Radcliffe, Edmund L. Breze, and Frederick Hartley. My Friend from India 22. A Female Drummer 23. W. H. Crane 27. On Land and Sea 28. The Geisha 30. Oct. 1. —MUSIC HALL (W. H. Boody, manager): A vaudeville co. billed under Dave Marlon's name opened 15, but the afterpiece was so broad that Manager Boody canceled the engagement immediately. The Robin Hood, Jr., Burlesquers 19-21; co. excellent and the performance pleasing; attendance medium. Delaplane and Killen and Murphy are the favorites. The Donovans in Dewey's Reception in McFadden's Alley 22-24. The Rays 25. Oct. 26-28. The Midnight Alarm 29-Oct. 1. —ITEMS: Manager Ed Fay is still invaliding at Sharon Springs. —The Fay Brothers co. Sunibel suit is to have its third trial shortly. —Jennie Lind Lewis and her sister, Jessie Del Lewis, are engaged for Gayest Manhattan. —Lakeview Theatre has closed the season. —Glen Forest will follow suit this week.

## OHIO.

**WORCESTER.**—THEATRE (James F. Rock, manager): Carnival of Opera, a local production for the benefit of the Volunteers' Aid Society, was heavily patronized 19-24. Jeff De Angeles 27. Way Down East 28. Melbourne MacDowell 29. A Stranger in New York 30. Oct. 1. —LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Heart of the Klondike did a highly prosperous business 19-24. A High Born Lady 26 Oct. 1. —ITEMS: Jules E. Offner, who managed a vaudeville co. at Worcester Theatre week of 12, was seriously crippled by the absconding of his partner and backer, H. M. Zantzic, who as Count Zantzic took up half of the programme with sleight of hand and clairvoyance tests. Foreseeing a big deficit on salary night, Zantzic skipped Saturday morning, leaving his wife and Mr. Offner to mourn his loss and also devise means of settling \$1,000 of debts with \$300 of capital.

**NEW BEDFORD.**—THEATRE (William R. Cross, manager): Frank Tannehill, Jr., in The Nancy Hanks 16; small audience; nonsensical but mirthful entertainment. Rose Hill English Folk co. topeahy house; shapely girls, catchy music, and handsome costumes. Waite's Stock co., headed by Annie Louise Ames, 19-24 drew large audiences, who appreciated the excellence of the performances. Repertoire: The Power of Love, East Lynne, Miss Carrol's Dangerous Woman, Flag of Freedom, Dan's Sister, Gypsy Queen, and Poker Flats. Maud Hillman 26-Oct. 1. Advertised repertoire: The Clipper, Charity Bess, Special Delivery, Among the Pines, A Hidden Past, A Scrap of Paper, and Lights and Shadows. A Stranger in New York 5. Brooke's Chicago Marine Band 6. The Sunshine of Paradise Alley 7. The Heart of Maryland 8. Alma Chester co. 10-15. Cora Payton Comedy co. 17-22.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Thomas E. Shea closed a week's engagement 17, having played to large business. Waite's Comic Opera co. opened 19 for one week to good business. Repertoire: The Chimes of Normandy, The Two Sisters, Maritana, Olivette, Said Pasha, Two Vagabonds, Fra Diavolo, Paul Jones, The Bohemian Girl, Pinafore, and Cavalleria Rusticana. The Geisha 27. A Stranger in New York 29. The Nancy Hanks Oct. 1. Cora Payton Stock co. 38. Cora Payton Comedy co. 10-15. —LYCEUM THEATRE (John Drewsen, leasee): The Midnight Alarm 15-17 did a light business. Garry Owen 19-21 played to small audiences. A High Born Lady 22-24. The Rays 25. Arthur R. Seaton closed with Waite's Opera co. here.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager):

## DISENGAGED.

## HARRY SAINT MAUR

ADDRESS:

INTERNATIONAL PLAY BUREAU.

Suite 24. 1368 Broadway, New York.

geri: A Daughter of Cuba 17; good house; satisfactory performance. Cora Payton Stock co. 19-21 in Woman Against Woman, Denise, Only a Farmer's Daughter, East Lynne, Alone in London, The Runaway Wife, and The Unequal Match; business good. My Friend from India 21. —EMPIRE: T. F. Murray, manager: Two Little Vagrants opened the house 16, 17; large audience.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): Bennett and Moulton co. opened for a week 17 with the best repertoire co. that has come up the pike in a long time. Large houses have greeted Darkest Russia, A Daughter of the South, My Partner, and Bonnie Scotland, presented by this co. My Friend from India 29. McFadden's Row of Flats Oct. 3. William H. Crane 4. The Nancy Hanks 5. The Geisha 12.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (Hollin and Mack, managers): The Frankie Carpenter co., with Jore Grady, did a good business 19-24, giving satisfaction to the audience. The specialties were fine. El Capitán 26. —WILSON OPERA HOUSE (W. P. Meade, manager): What Happened to Jones 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The co. gave satisfaction, the production of My Partner 14 being specially meritorious. Shore Acres 23.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. B. Oldfield, manager): Bennett and Moulton co. 13-17; good business. Plays presented latter part of engagement: Bonnie Scotland, My Mother-in-Law, The Buckeye, Darkest Russia, and For Cuba's Cause. Co. gave satisfaction, the production of My Partner 14 being specially meritorious. Shore Acres 23.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): The Maud Hillman and Frankie Carpenter co. have been booked to appear late in the season, each for a week's engagement. —ITEMS: At the closing performance of the Shea-McAuliffe co. 17 Grace Hamilton, Eugene Bowen, and Magpie Scott were each presented with handsome bouquets of flowers.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Rice and Barton's Rose Hill co. did fair business 15. The Nancy Hanks had a light house 17. Maud Hillman co. opened for a week in The Clipper to S. R. O. 19; play and co. were well received. The Geisha 29. All About Oct. 1. The Heart of Maryland 5. A Stranger in New York 7, 8.

**SALEM.**—MECHANIC HALL (Andrews, Johnson and Moulton, managers): Maud Hillman co. in Special Delivery, Charity Bess, and Lights and Shadows 15-17 to crowded houses; performances good. James O'Neill in Monte Cristo 19; large and appreciative audience. The Sunshine of Paradise Alley 21; fair business. Waite's Opera co. 26-Oct. 1.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): James O'Neill in When Greece Meets Greece 18; good house; and in Monte Cristo 17 to a larger one. The Bostonians gave The Serenade 19 to a large and appreciative audience. A Female Drummer 21, 22 to fair business; co. good. Shore Acres 24. On Land and Sea 26. Jack and the Beanstalk 28, 29. Lewis Morrison Oct. 1. Waite's Opera co. 3-8.

**TAUNTON.**—THEATRE (R. A. Harrington, manager): Dave Marlon's Extravaganza co. 18; light business; performance good. The Nancy Hanks 21, 22; good house; pleasant entertainment. —ITEMS: Frank Bash, of Marlon's Extravaganza co., was called home by the serious illness of his child.

**LYNN.**—THEATRE (Dodge and Harrison, managers): A Female Drummer 19 pleased a crowded house. The Dazzler 20 pleased a fair audience. My Friend from India 21; good performance and audience. The Sunshine of Paradise Alley 22. James O'Neill 23. Cora Payton Stock co. 26-Oct. 1.

**MARLBORO.**—THEATRE (F. W. Riley, manager): The Nancy Hanks 19; fair business; deserved better. Taylor Williams, George Delong, and Lillian Allen were the favorites. Dave Marlon's Extravaganza 21 to fair business. John L. Sullivan Oct. 1.

**TURNERS FALLS.**—COLLE OPERA HOUSE (Fred Colle, manager): The Donovans in Dewey's Reception in McFadden's Alley opened our season 18 to S. R. O.; pleasing entertainment. Dan Fougere, May Dewitt, and Flo Stanley deserve mention.

**GREENFIELD.**—OPERA HOUSE (Thomas L. Lawler, manager): My Friend from India 19; good performance; fair house. A Stranger in New York 21. The Electrician 29.

**WALTHAM.**—PARK THEATRE (Patrick and Reniger, managers): The



29. The Girl from Paris. 30. How Hopper Was Side Tracked Oct. 6.

### MINNESOTA.

**OWATONNA.**—METROPOLITAN OPERA HOUSE (H. H. Herlick, manager): The Gay Matinee Girl. Before a fair and pleased audience. Stow's U. T. C. Oct. 11. Coon Hollow 17. Alone in Greater New York 25. Walker Whitehead 31. ADDITION: (Hoefler and Smersch, managers): Sanford Dodge in the Prisoner of Spain 15: a poor play clumsily presented. In Damon and Pythias 16 Mr. Dodge gave a better performance; attendance light.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Murray and Mack in Finnigan's Ball 15 to a fair house and interested people. Kittle Beck and the Trumbull Sisters deserve mention. A Night at the Circus 21.

**MAKATO.**—THEATRE (Charles P. Hoefler, manager): Ole Olson 15; big business; co. fair. Chattanooga 21. Andrews Opera co. 24. A True Kentuckian 27.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirch and Montague, managers): South Before the War 16; large house; excellent entertainment. Herrmann the Great co. 29. Chattanooga Oct. 6.

**WINONA.**—OPERA HOUSE (M. D. Field, manager): A True Kentuckian to light business 16, 17. The Gay Matinee Girl 19. Boyer's Octoroons 21. The Pulse of Greater New York 24. Chattanooga 27. The Span of Life 30.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Branna's Operatic Concert co. 10; curtain not raised, attendance small and money refunded. The Gay Matinee Girl 19 canceled.

**ST. PETER.**—THEATRE (H. J. Ludeke, Jr., manager): A Night at the Circus gave satisfaction to a packed house 17. Chattanooga 21. The Gay Matinee Girl 24.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): Chattanooga 20; excellent performance; full house. The Gay Matinee Girl 22. A True Kentuckian 24. Janet Waldorf 30.

**FARBAULT.**—OPERA HOUSE (C. E. White, manager): Chattanooga 23. A True Kentuckian 28. Warner Comedy co. Oct. 24.

**DULUTH.**—LYCEUM (E. Z. Williams, manager): Murray and Mack in Finnigan's Ball 14.

### MISSISSIPPI.

**GREENVILLE.**—OPERA HOUSE (H. E. March, manager): House has been sold to the Messrs. Lake and as one time they decided to convert it into a hotel. Harry March, who had leased the house from the former manager, made every effort to persuade the new purchasers to leave the house as it was, and after a lawsuit, in which Mr. March was the loser, a stock co. was organized and the house rented by them for a theatre. Mr. March was chosen manager, and the house is now being converted into a theatre. The State doesn't interfere the season here will open with the Woodward-Warren co. Oct. 10, 15.

**MACOMB CITY.**—NEW OPERA HOUSE (W. R. Caston, manager): Season will open 23, 24 with Jules Gras Opera co. Richards and Pringle's Minstrels Oct. 17.

### MISSOURI.

**HANNIBAL.**—PARK OPERA HOUSE (J. B. Price, manager): The Triple Alliance 15 to good business. Maloney's Wedding, booked for 18, failed to materialize. Held by the Enemy 30. Kelly and Mason Oct. 10.

**LOUISIANA.**—PARKS OPERA HOUSE (R. W. Young, manager): Hi Henry's Minstrels delighted a crowded house 17. Robert Sherman co. Oct. 24. BURNETT OPERA HOUSE (Max Michael, manager): Dark.

**CARROLLTON.**—WILCOX OPERA HOUSE (H. H. and H. J. Wilcox, managers): Sowing the Wind 23. Edwin Rostell 28. Beach and Bowers' Minstrels Oct. 8.

**MARSHALL.**—OPERA HOUSE (Bryant and Newton, managers): Concert by Eleanor Stark, pianist, and Ethyl Fuits to a good house 17. Hi Henry's Minstrels 22.

**WARRENSBURG.**—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Hi Henry's Minstrels 25. Henry Watterson Oct. 6. Salisbury Orchestra 27.

**TRENTON.**—HUBBELL OPERA HOUSE (William Hubbard, manager): Season will open Oct. 3 with Ole Olson.

**ODESSA.**—PHOENIX OPERA HOUSE (Frank Herford, manager): Broody Time 7; good house; performance fair. Local minstrels 23.

**FAVETTE.**—OPERA HOUSE (Lee Holladay, manager): Season opened 19 with Hoyt's Comedy co. for a week. Ole Olson Oct. 11.

**FULTON.**—GRAND OPERA HOUSE (T. M. Bolton, manager): Hi Henry's Minstrels 19 to S. R. O.; every one pleased. Edwin Rostell 23.

**MEXICO.**—FERRIS GRAND (Horton and Clendenin, managers): Sowing the Wind 19. Edwin Rostell 23.

### MONTANA.

**BOZEMAN.**—OPERA HOUSE (A. R. Cutting, manager): The Air Ship 17; good house and performance. Finnegan's Ball 24. South Before the War Oct. 1.—ITEM: The Opera House is about to be improved in many ways. The pit is to be re-seated on the incline system, the stage remodelled, the dressing rooms put in first-class shape, and the roof put in better condition. These improvements will allow scenery of larger capacity to be used, and the acoustics will be much better. The season has opened with better audiences than ever before in the history of the house, and the improvements will add greatly to the beauty of the house as well as to the convenience of the co.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers): Under the Dome 12 to 1400; performance good; superior scenic effects. Finnegan's Ball 23. The Air Ship 28. Mathews and Bulger 1. Janet Waldorf 15. The Pulse of Greater New York 10.

**LIVINGSTON.**—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Under the Dome 9; fair business; performance good. The Air Ship 16; fair business and performance. Finnegan's Ball 23. South Before the War 30.

**ANACONDA.**—THEATRE MARGARET (John Maguire, manager): Gorton's Minstrels to fair business 12; show not up to average. Under the Dome 15; good business; co. very good. The Air Ship 16; Carrie Cummings made a hit. Mathews and Bulger Oct. 3.

**HELENA.**—MING'S OPERA HOUSE (John W. Luke, manager): Under the Dome 16; good house and performance. The Air Ship 26. Finnegan's Ball 23. Mathews and Bulger Oct. 4.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager): The Air Ship 15 to a small audience. Murray and Mack 22.

### NEBRASKA.

**NEBRASKA CITY.**—THE OVERLAND (Carl Morton, manager): Dorothy Morton Opera co. 12, 13 in The Misado and The Bohemian Girl; fair houses; satisfactory performances; chorus weak. Mahara's Minstrels 17; fair house; pleased audience.

**BROKEN BOW.**—NORTH SIDE OPERA HOUSE (E. B. Farwell, manager): Redmond Dramatic co. 12 (return date in his theatre's keeper, Man and Master, risen from the Dead, Davy Crockett, and Caprice to big business; co. good.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): A Night with the Spirits 14; fair business. Hogan's Alley, booked for 25, canceled. Martell's Merry Makers Oct. 25. Herrmann the Great co. 8.

### NEW HAMPSHIRE.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): The Sunshine of Paradise Alley pleased a big house 16. James O'Neill in When Greek Meets Greek 20; performance and house good. Shore Acres 21. Town Topics 23. On Land and Sea 30. PARK THEATRE (J. E. Hurs, manager): The Donovan in D-Wey's Reception in McFadden's Marion's Extravaganza Oct. 22, 24. Robin Hood, Jr., 26, 28. Garry Owen Oct. 35.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Shore Acres 20; attendance good; audience appreciative. Town Topics 26. On Land and Sea 29. A Rabbit's Foot Oct. 5. The Ballet Girl 8.

**BELLEVILLE.**—CLEMENT OPERA HOUSE (F. M. Clement, manager): Owing to a change of route, Anderson Opera co. failed to materialize 19. San Francisco Minstrels 24. Dan McCarthy 27.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): The Sunshine of Paradise Alley pleased a large audience 19. War-graph 28.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): The Dazzler drew a small house Oct. 3. John L. Sullivan co. 29. Jack and the Beanstalk Oct. 3.

**CLAREMONT.**—OPERA HOUSE (Harry Eaton, manager): Cramer's Orchestra (local) Oct. 6. The Sunshine of Paradise Alley 24.

### NEW JERSEY.

**NEWARK.**—THEATRE (Lee Ottolenghi, manager): Under the Red Robe 19-24. May Irwin 26-Oct. 1. Stuart Robson 3-8. The Bride Elect 10-15. JACOBS' THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative: An Enemy to the King 2-21. John Griffith gave an intelligent performance and was ably seconded by Marie Led. 3. The play was handsomely mounted. Engagement opened to a fair house. In Old Kentucky 26-Oct. 1. Tempest Tossed 3-8. COLUMBIA THEATRE (M. J. Jacobs, manager): Hazel Kirke was the opening 19-24. The stock co. are fulfilling all expectations, their work being at all times earnest and conscientious. Business opened good with White Star 26-Oct. 1. The Cherry Pickers 3-8. ITEM: Lee Ottolenghi has moved from Brooklyn to this city.—E. C. Gilmore, of Philadelphia, was the guest of Archie Ellis 21.

**ELIZABETH.**—STAR THEATRE (Colonel W. M. Norton, manager): John Martin's Secret 26, 27. George W. Moore Oct. 4. In Old Kentucky 21. Abner Co. Oct. 19. Harry Wood Oct. 17-22. Cameron, Clemens 24-29. LYCEUM THEATRE (W. M. Drake, manager): A Parlor Match opened its season here 16 to a good-sized house; performance good. Brothers Royer presented Next Door to a good-sized and well-pleased audience 20. The acrobatic exhibitions by the several members of the co. are worthy of much of the credit for the success of the season. The Blondelle 10-12. ITEM: Howard C. Ripley, THE MIRROR'S Providence, R. I. correspondent, was a guest of your local representative 22.—As announced in a previous issue of THE MIRROR, Sullivan's Troubadours, booked to appear at the Star Theatre 19-24, canceled. Colonel Morton only received notice of this on account of the illness of Mr. Sullivan the co. would be unable to fulfill their contract, and consequently he was unable to book any attraction; for that week. There was a printed clause in the contract stating in the event of either party failing to fulfill their engagement, they were to be held responsible. Colonel Morton expects to sue for damages.

**TRENTON.**—TAYLOR OPERA HOUSE (A. H. Simmonds, manager): Gilmore and Leonard and an excellent co. gave Hogan's Alley 17 to good business. The Evil Eye 19 to fair business; performance satisfactory. May Irwin gave his new play, Kate Kip, 22. In one of the things Miss Irwin ever had and was received with great success. My Friend from India Oct. 3. Under the Red Robe 5. A Parlor Match 6. Peck's Bad Boy 7, 8. Charles Coghlan 10. Katie Rooney 13. Robert Mantell 15.

**PATERSON.**—OPERA HOUSE (John J. Goetsch, manager): Dan Sully in Uncle Bob 29. Music Hall George P. Kingsley, manager: Peck's Bad Boy 30. ITEM: The Waite Comedy co. closed a most successful engagement 17, breaking all its previous records. Uncle Sam's Visit to Cuba was presented twice and turned people away on both occasions. It was an emphatic hit. A return engagement is promised for Oct. 19.

**ORANGE.**—COLUMBIA THEATRE (John T. Platt, manager): Dan Sully in Uncle Bob 29. Music Hall George P. Kingsley, manager: Peck's Bad Boy 30. ITEM: The Waite Comedy co. closed a most successful engagement 17, breaking all its previous records. Uncle Sam's Visit to Cuba was presented twice and turned people away on both occasions. It was an emphatic hit. A return engagement is promised for Oct. 19.

**HOBOKEN.**—LYRIC THEATRE (H. P. Souler, manager): A Jolly Irishman to fair business 15-17. A Trip to Countown, with Bob Cole and Billy Johnson support-d by a clever co., to large business 14-25; excellent performance. Roeber and Crane Brothers co. 22-24. Finnegan's Ball 25-28.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): Rice's Comedians week 12-17 played A Fool and His Money. The Westerner. For the Old Love's Sake. His Friend's Wife. All in the Family and Under the Stars and Stripes to large houses. S. R. O. three nights. Brothers Royer in Next Door 19 to large house. Al. Reeves co. 27. Peck's Bad Boy 29.

**ASBURY PARK.**—PARK OPERA HOUSE (W. H. Morris, manager): Next Door 17; big business; co. excellent. Al. Reeves' Burlesques 26. The Maine Avenge 28. A Daughter of Cuba Oct. 3. Hubb Comedy co. 6-8.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Stetson's U. T. C. 16; crowd house; performance first class.

**PLAINFIELD.**—STILLMAN THEATRE (Maze Edwards, manager): Al. Reeves co. 21.

**RENO.**—McKISSICK'S OPERA HOUSE: Reno Dramatic Club in She Would a Widow Be 18; performance good; crowded house. Sam T. Shaw's co. 19-24.

**NEW YORK.**—WITTING OPERA HOUSE (M. Reis, manager): J. L. Kerr, manager: Roland Reed in The Woman Hater pleased a good house 15. Marshall P. Wilder entertained a large audience 18, under the auspices of the typographical union. The James, Kidder and Ward co. pleased a large house in The School for Scandal 19. Mr. James received four curtain calls after the third act. A scene called Barry John-tone, of this city, was warmly welcomed and did well as Moses and Crabtree. What Happened to Jones 22. The Telephone Girl 27. Sol Smith Russell 28. Julia Marlowe 29. Denman Thompson 30, Oct. 1.—BARNABLE THEATRE (S. S. Shubert, manager): The Shubert Stock co. pleased large houses in A Scrap of Paper 19-24. The leading lady, is creating a most favorable opinion here by her clever work and sweet personality. J. Henry Kolker is also a solid favorite and Will J. Dean's staging of plays has been sumptuous. Friends 26-Oct. 1.—GRAND OPERA HOUSE (A. A. Graff, manager): A. C. Buckenberger, representative: The Span of Life pleased a good house 15-17, as did Darkest Russia 19-21. The Russell Brothers 22-24. Lost in New York 26-28.

**ALBANY.**—EMPIRE THEATRE (Ad Gerber, manager): Sam Bernard in The Marquis of Michigan pleased a small audience 16. Katherine Rober in Surrendered 16, 17 to fair business. George C. Boniface, Jr., in What Happened to Jones 21 to S. R. O. The performance was greatly enjoyed by the large audience. Gerald Griffin shared honors with Mr. Boniface. Sol Smith Russell 27. On the Suwanee River 30-Oct. 1.

**OWEGO.**—WILSON OPERA HOUSE (J. H. Beaumont, manager): Pickert's Comedians, booked for 20, changed to later date. Arthur Deming's Minstrels 23. Daniel Sully 29. Lost in New York Oct. 3. Brothers Royer 27.—ITEM: Arthur Cole, advance agent of Deming's Minstrels, stopped over at his home in this city 18-20. Edward Lowett is out on a ten day trip, during which time he is perfecting new apparatus on his shadowgraph.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, managers): Pickert's Comedians 12 pleased a small house. Brodahan-Jackson Comedy co. 19-24 are giving satisfaction with Maine and Georgia. Forgiven. Only a Farmer's Daughter. A Child of Destiny. The Pearl of Savoy. The Daughter of the Regiment. and Turned Up. Dan Sully 29. A Hired Girl Oct. 1. South Before the War 30. Finnegan's Ball 18.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Harrison J. Wolfe in The Lost Paradise drew a fair-sized house 19; best of satisfaction. Russell Brothers in Maids to Order had fair attendance and pleased 21. Deming's Minstrels 24. Sol Smith Russell 26.—BLUET THEATRE (P. M. Cooley, manager): Lost in New York had good business 19-21 and pleased. Back on the Farm 22-24.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKee, manager): Grant's Comedians, supporting Jean Renolds, opened with The Old Home 19 to S. R. O. and continued for week, presenting A False Step. A Double Life. A Woman of the World. Camille. East Lynne, and Leah the Forsaken. Miss Renolds is a good actress and the co. gave satisfaction. El Capitan Oct. 1. The Real Widow Brown 5.

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**ONEIDA.**—MUNROE OPERA HOUSE (Smith and Preston, managers): Regular season opened 20 with Katherine Rober in Spain's Surrender to big business; best of satisfaction. The Egyptian of Pompeii, booked for 26, failed to appear. Lost in New York 23. Arthur Deming's Minstrels Oct. 5. Black Patti's Troubadours 8. Brothers Royer 12.

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**ROCHESTER.**—LYCEUM THEATRE (A. E. Wolf, manager): Keller, the magician, entertained fine house 19. Louis James, Kathryn Kidder and Frederick Ward appeared before a crowded and enthusiastic audience 21, 22 in The School for Scandal and Julius Caesar. What Happened to Jones attracted large houses 23, 24. Denman Thompson 25, 27. The Telephone Girl 26.—ACADEMY OF MUSIC (Louis C. Cook, manager): Henry T. Chaffran, supported by a good co., attracted big business 19-23, appearing in Kit the Arkansas Traveler and The Arkansas Traveler 29. Joe Ott Oct. 1. Marie Walnwright 7. The Nancy Banks 10.—BROADWAY THEATRE—Town Hall (Dr. A. L. Churchill, manager): El Capitan 24. A Stranger in New York 27.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers): Alma Chester co. closed their week's engagement 17 to the largest audience ever seen in this house. Repertoire: Hermonie. The Sleep Walker. At Fort Blue. The Pavement of Paris. Denise. The Little Detective. and A Cuban Patriot. Co. broke all records. A Hired Girl 21 and S. R. O. audience delighted treasured Henry Chaffran in Kit the Arkansas Traveler 29. Joe Ott Oct. 1. Marie Walnwright 7. The Nancy Banks 10.—BROADWAY THEATRE—Town Hall (Dr. A. L. Churchill, manager): El Capitan 24. A Stranger in New York 27.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Bobby Gaylor in McMorley's Twins 15-17; co. and business good. The Electrician 19-21; fair houses. U. T. C. 22-24; satisfactory business. Alma Chester co. 26-Oct. 1.—RAND'S OPERA HOUSE (S. Shubert, manager): Woodward and Voyer, managers, under the Red Robe 16; co. and business excellent. What Happened to Jones 19; fair house. Alabama 23-24 by Shubert Stock co.; production and business good.

**HORNELLVILLE.**—SHATTUCK OPERA HOUSE (S. Osocki, manager): The Ladies drew good houses 15-17, presenting Nobody's Child. Faust, and Cuban Justice in the order named. Puddhead Wilson, with Edwin Mayo in the title role, drew a large audience 20, giving entire satisfaction. Peck's Bad Boy Comedy co. 26-Oct. 1. My Friend from India 7. The Knickerbockers 8.—ITEM: Corporal A. G. Bonney, of Company K, has joined the Spencers and Frank A. Brooks has joined Frederick H. Wilson's co.

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appearance of the Twenty-first Infantry Orchestra for the first time since their return from Cuba. The audience gave them a warm reception. Edwin G. Clarke, the leader of the orchestra and manager of the theatre, was highly commended for bravery by the officers of the Twenty-first, and has been recommended by them for an officer's commission. All are pleased to have Mr. Clarke resume the active management of the theatre.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Puddhead Wilson, with Edwin Mayo in the principal role, opened its season 19 to good business. The co. is first-class in every respect, and gave a very pleasing performance. There were numerous curtain calls. The Plums Oct. 24.—ITEM: There has lately been started in the Opera House block an institution styled the Corning Conservatory of Music, of which Professor John Bostelmann is the director and H. J. Sternberg business manager. Present indications for the success of the Conservatory are very encouraging to the promoters of the institution. Professor Bostelmann is an artist on the violin, and the heads of the other departments are equally as well qualified in their respective lines.











given in one of refined and high-class minstrelsy. The ever popular George Wilson is in the cast, and maintains his reputation as a laugh-producer and an all-around funny fellow. George Queen, a New Orleans boy, is a shining light in the cast, and his several comic songs were clever and well rendered. The principal feature on the programme is Calcedo, whose work and agility upon the wire are wonderful. Julia Gray Opera Co. 25, Stock Oct. 2.

At the St. Charles Theatre 18-24 the Hopkins Stock Co. presented in Missouri in a very acceptable manner, and in addition thereto a number of clever vaudeville people, including Henry E. Dixey, Josephine Sabel, and Katherine Warren, were seen. The Hopkins venture has so far done well, and all performances have been well attended since the opening. My Partner Oct. 2.

Andrew Mack in The Ragged Earl is billed to appear here 26.

Colonel Hopkins left for St. Louis 17. Harry Earl, associate manager of the St. Charles, left for New York 19. J. MARSHALL QUINTERO.

## DATES AHEAD.

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

A BOY WANTED (Southern): Blaney and Vance, mgrs.: Birmingham, Ala., Sept. 26, Selma 27, Montgomery 28, Pensacola, Fla., 29, Mobile, Ala., 30 Oct. 1, New Orleans, La., 31.

A BRACE OF PARTISANS: New York city Sept. 7-10.

A BREWERY TIME (Eastern): Fred E. LeCompte, mgr.: Ishpeming, Mich., Sept. 26, Iron Mountain 27, Green Bay, Wis., 28, Kankakee 29, Appleton Oct. 1, Ludington, Mich., 2, Manistee 4.

A BREWERY TIME (Southern): Fitz and Webster, props and mgrs.: Beloit, Kan., Sept. 26, Minneapolis 27, Abilene 28, Salina 29, Herrington 30, Peabody Oct. 2, Florence 4, El Dorado 5, Newton 6, McPherson 7, Wichita 8, Hutchinson 10, Lyons 11, Great Bend 12, Larned 13, Kinsley 14, Dodge City 15.

A BUNCH OF KEYS (Gus Bothner, mgr.): Chicago, Ill., Sept. 26 Oct. 1, Peoria 2, Pekin 3, Canton 4, Macomb 5, Jacksonville 6, Carlinville 7, Pana 8, St. Louis, Mo., 10-15.

A CELESTIAL MAIDEN (J. T. Spickett, mgr.): Fresno, Cal., Sept. 26 Oct. 2, Porterville 3-9, Visalia 10-15.

A CHEERFUL IDIOT (Wm. Penney): Reading, Pa., Oct. 3-5, Scranton 6-8.

A CONTROVERSIAL WOMAN (Belle Archer, Fred E. Wright, mgr.): Toledo, O., Sept. 26-28, Battle Creek, Mich., 29, Muskegon 30, Grand Rapids Oct. 1.

A DAUGHTER OF CUBA (C. Hugh Bennett, mgr.): Pittsburg, Pa., Sept. 28, York 29, Lancaster 30, Porterville 31, Hazleton 32, Allentown Oct. 1, Asbury Park, N. J., 3, Atlantic City 4, Wilmington, Del., 5, Havre de Grace, Md., 6, Annapolis 7.

A DAY AND A NIGHT: New York city Aug. 28-30.

A FEMALE DRUMMER (Blaney and Vance, mgrs.): Charles A. Bugher, representative: Washington, D. C., Sept. 26 Oct. 1.

A GUILTY MOTHER (Henry Myers, mgr.): Chicago, Ill., Sept. 26 Oct. 15.

A HINED GIRL (Eastern): Blaney and Vance, props: W. S. Butterfield, mgr.: Gloversville, N. Y., Sept. 28, Johnsonville 29, Herkimer 30, Watertown 31, Cortland Oct. 1, Rome 3, Oswego 4, Ontario 5, Geneva 6, Lyons 7, Canastota 8, Batavia 9, Dunkirk 11, Olean 12, Bradford, Pa., 13, Warren 14, Jamestown, N. Y., 15.

A HINED GIRL (Southern): Blaney and Vance, mgrs.: Collins E. Cooley, representative: Baltimore, Md., Sept. 26 Oct. 1.

A HOT OLD TIME (The Rays): Lowell, Mass., Sept. 26-28, Holyoke 29 Oct. 1, Boston 3-8, Ottawa 10-15.

A HOLLY INDIAN: Lancaster, Pa., Sept. 27, Allentown 28, Manchu 29, Ashland 30, Danville Oct. 1, Shamokin 3, Shenandoah 4, Berwick 5, Binghamton N. Y., 6-8.

A PARLOR MATCH (W. M. Gray, mgr.): Reading, Pa., Sept. 26, Porterville 27, Williamsport 28, Wilkes Barre 29, Scranton Oct. 1, Binghamton, N. Y., 3, Easton, Pa., 4, Bethlehem 5, Trenton, N. J., 6, Philadelphia, Pa., 7, Pottsville 8.

A REIGN OF ERROR: Philadelphia, Pa., Sept. 26 Oct. 1.

A RUNAWAY GIRL: New York city Sept. 12-15.

A SPRING CHICKEN: Buffalo, N. Y., Sept. 26 Oct. 1, Cleveland, O., 3-5, Cincinnati 10-15.

A STRAIGHT SHOT: New York city: Providence, R. I., Sept. 26-28, Fall River, Mass., 29, Worcester 30, Oct. 1.

A SURE CURE (Harry Doel Parker, mgr.): New York city Sept. 26 Oct. 1, Philadelphia, Pa., 3-8, Washington, D. C., 10-15.

A TEXAS STEER: Detroit, Mich., Sept. 26 Oct. 1.

A TRIP TO COONTOWN (Cole and Johnson, mgrs.): Halifax, N. S., Sept. 26 Oct. 1.

ADAMA, MAUDE: Boston, Mass., Sept. 26-30, indefinite.

ALCOHOL STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., indefinite.

AMERICA'S DRAMATIC SENSATION (Miller and Steel, mgrs.): Paterson, N. J., Sept. 26 Oct. 2.

AN ENEMY TO THE KING: Washington, D. C., Sept. 26 Oct. 1, Pittsburg, Pa., 3-8, Cleveland, O., 10-15.

AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Oakbrook, Wis., Sept. 26, Madison 27, Rockford, Ill., 28, Elgin 29, Aurora 30, Ottawa Oct. 1, La Salle 2, Peoria 3, Champaign 4.

AT PINNEY RIDGE: Williamsburg, N. Y., Sept. 26 Oct. 1.

BACK ON THE FARM (Wm. Byder, mgr.): Deposit, N. Y., Sept. 26, Towanda, Pa., 28-30, Pittston Oct. 1.

BALDWIN-MELVILLE (Walter J. Baldwin, mgr.): Kendallville, Ind., Sept. 21 Oct. 1, Fremont, O., 3-8, Lexington, Ky., 10-15.

BARBOUR THEATRE: Francesville, Ind., Sept. 26 Oct. 1.

BENNETT-MOULTON (A. Earl Burgess, mgr.): New London, Conn., Sept. 26 Oct. 1, Norwich 3-8, Albany, N. Y., 10-15.

BENNETT-MOULTON (B. E. D. Moulton, mgr.): Bideford, Me., Sept. 26 Oct. 1, Lewiston 3-8, Bangor 10-12.

BOSTON IDEALS: Mansfield, Pa., Sept. 26 Oct. 1, Dundee, N. Y., 3-8.

BROADWAY THEATRE: Denver, Col., Sept. 26 Oct. 1, Kansas City, Mo., 3-8.

BROSUS STOCK (J. A. Brosius, mgr.): Bellefonte, Pa., Sept. 26-28, Tyrone 29 Oct. 1, Phillipsburg 3-8, Johnstown 10-15.

BROOKLYN-JACKSON COMEDY: Penn Yan, N. Y., Sept. 26 Oct. 1, Elmira 3-8.

BRYAN COMEDIANS: Hastings, Mich., Sept. 26 Oct. 1, Ionia 3-8, Ludington 10-15.

BUBB COMEDY (U. S. Hill, mgr.): Carlisle, Pa., Sept. 26 Oct. 1, Red Bank, N. J., Oct. 3-5, Asbury Park 6-8, Paterson 10-15.

BUBB COMEDIANS (Harry Bubb, mgr.): Royston, Pa., Sept. 26 Oct. 1.

CLIFFORD AND BETH: Worcester, Mass., Sept. 26 Oct. 1.

COGNAC, CHARLES (The Liebler Co., mgrs.): New York city Sept. 10 Oct. 8.

COLUMBIA THEATRE STOCK: Newark, N. J., Sept. 26 Oct. 1.

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COON HOLLOW (George B. Gaston, mgr.): Canton, Ill., Sept. 26, Galesburg 27, Burlington, Ia., 28, Des Moines 29 Oct. 1, Omaha, Neb., 2-5, Lincoln 6, Sioux City, Ia., 7-8.

CORSE PAYTON COMEDY (E. M. Gotthold, mgr.): Waterbury, Conn., Sept. 26 Oct. 1, Taunton, Mass., 3-8, Fall River 10-15.

CORSE PAYTON STOCK (David J. Ramaga, mgr.): Lynn, Mass., Sept. 26 Oct. 1, Fall River 3-8, Springfield 10-15.

COURTESY MORGAN (H. R. Morgan, mgr.): Caro, Mich., Sept. 26 Oct. 1, Oxford 3-8.

CRANE, W. H.: Worcester, Mass., Sept. 26, Portland, Me., 2-5, Providence, R. I., 26 Oct. 1.

CATERPILLAR (Charles Lambert, mgr.): Charles A. Steele, mgr.: Titusville, Pa., Sept. 26 Oct. 1, Rochester 3-8, Alliance, O., 10-15.

CUBA'S VOW (Harley Merry, mgr.): New York city Oct. 3-8, Bridgeport, Conn., 10-12, Hartford 13-15.

DAUGHTERS OF THE POOR (David and Keogh, mgrs.): Detroit, Mich., Sept. 26 Oct. 1, Port Huron 3, Ann Arbor 4, Battle Creek 5, South Bend, Ind., 6, Joliet, Ill., 7, Aurora 8, Chicago 9-15.

DAYNE AND FANSHAW STOCK (Will M. Cresy, mgr.): Norwood N. Y., Sept. 26 Oct. 1.

DEVIL'S AUCTION: Quebec, Can., Sept. 26 Oct. 1, Halifax, N. S., 3-8, Charlottetown 11-13, Moncton 14, St. John 15-17.

DEVIL'S ISLAND (J. H. Wallick, mgr.): New York city Sept. 26 Oct. 1, Albany, N. Y., 3-8, Saratoga 4, Rochester 5, Syracuse 6-8, Toledo, O., 10, 11, Columbus 12, 13, Indianapolis, Ind., 14, 15.

DEWEY'S RECEPTION IN McFADDEN'S ALLEY (The Donovans, props; Robt. Mills, mgr.): Danvers, Mass., Sept. 26, Beverly 27, Peabody 28, Lawrence 29 Oct. 1, Fall River 3-8.

DODGE, SANFORD (E. J. Carpenter, mgr.): Luverne, Minn., Sept. 26, Sioux Falls, S. D., 27, Rock Rapids, Ia., 28, Luverne, Minn., 30, Pipestone Oct. 2, Marshall 3.

DONNELLY STOCK: New York city Aug. 27-30, indefinite.

DONOVANS, THE (Robt. Mills, mgr.): Bristol, R. I., Oct. 10, Warren 11, Westerly 12, Newport 13, Woonsocket 14, So. Framingham, Mass., 15.

DONOVANS, THE (H. H. Forsman, mgr.): New Canada, Conn., Sept. 26-28, New Milford 29 Oct. 1, Meriden 30, Seymour 3-8.

DOWNS IN DIXIE (J. D. Burbridge, mgr.): Waco, Tex., Sept. 26, Corsicana 27, Ft. Worth 28, Gainesville 29, Denison 30, Greenville Oct. 1.

DOWNS ON THE SUWANEE RIVER: Mechanicsville, N. Y., Sept. 27, Amsterdam 28, Gloversville 29, Utica 30, Oct. 1, Syracuse 3-8, Cortland 4.

DREW, JOHN: New York city Sept. 26-30, indefinite.

DUMKIN, JAMES: Jamestown, N. Y., Oct. 3.

DYORAK, JOHN E. (Shields and Kane mgrs.): Syracuse, Ill., Sept. 26, Polo 27, Freeport 28, Mt. Carroll 29.

ELDON COMEDIANS: Dixon, Ill., Sept. 26 Oct. 1.

ELROY STOCK: Easton, Pa., Sept. 26 Oct. 1, Chester 3-5.

ERWOOD STOCK: Carrollton, O., Sept. 26 Oct. 1, Martin's Ferry 3-8.

EVANS AND WARD COMEDY: Shenandoah, Pa., Sept. 26-28, Mt. Carmel 29, Mahanoy City 30 Oct. 1.

EVANS, OLLIE: Amsterdam, N. Y., Oct. 10-12.

FABIO ROMANI: Ashland, Wis., Sept. 27, West Superior 28, Duluth, Minn., 29, Eau Claire, Wis., 30, Chippewa Falls, Wis., Oct. 3.

FARRELL, TONY: Philadelphia, Pa., Sept. 26 Oct. 1.

FERRIS COMEDIANS (Dick Ferris, mgr.): Peoria, Ill., Sept. 26 Oct. 1, Streator 3-8, Burlington, Ia., 10-15.

FINDMAN'S 400 (Murray and Mack): Chicago, Ill., Sept. 26 Oct. 1.

FROST STOCK: Bathurst, N. B., Sept. 26 Oct. 1.

GAY MASQUERADES (Gus Hill, mgr.): Peekskill, N. Y., Sept. 26, Albany 29 Oct. 1, New York city 3-8, Brooklyn, N. Y., 10-15.

GAY RHEA (L. E. Streeter, mgr.): Leavenworth, Kan., Sept. 26 Oct. 1, Salina 3-8, Emporia 10-15.

GREAT OCEAN (Henry P. Acker, mgr.): Columbus, O., Sept. 26-28, Indianapolis, Ind., 29 Oct. 1, Cincinnati 3-8.

GOODWIN, NAT: South Bend, Ind., Oct. 1, Cincinnati 3-8.

GORDON, EVELYN: Keokuk, Ia., Sept. 26 Oct. 1.

GORMAN, THE (Dumkirk, N. Y., Sept. 26, St. Catharines, Ont., 27, Hamilton, Ont., 28, Brantford 29, St. Thomas 30, London Oct. 1, Woodstock 3, Guelph 4, Trenton 5, Belleville 6, Kingston 7, Brockville 8, Gouveneur, N. Y., 10, Carthage 11, Fulton 12, Geneva 13, Auburn 14, Norwich 15.

GREAT GOTHAM STOCK: Pawtucket, R. I., Sept. 26 Oct. 1, Holyoke, Mass., 3-8, New Britain, Conn., 10-15.

GREAT OCEAN (James S. Edwards, mgr.): Bat Portage, Ont., Oct. 3-8, Portage La Prairie, Man., 10-15.

GREEN AND DEWITT: Alliance, O., Sept. 26, 29.

GRIFFITH, JOHN: Washington, D. C., Sept. 26 Oct. 1, Pittsburg, Pa., 3-8, Cleveland, O., 10-15.

HACKETT, JAMES K.: Brooklyn, N. Y., Oct. 10-15.

HALL, JESSE MAX (Marquis Small, mgr.): Logansport, Ind., Sept. 25-30.

HELD, ANNA: New York city Sept. 26 Oct. 1.

HERBERT COMEDIANS: Dyersburg, Tenn., Sept. 26-28.

HERNDON, AGNES: Stanton, Pa., Sept. 26 Oct. 1.

HILLMAN, MAUD W. G. (Selling, mgr.): New Bedford, Mass., Sept. 26 Oct. 1, Newport, R. I., 3-8.

SEPT. 27, Besanmont 28, Orange 29, Lake Charles, La., 30, Houma Oct. 1, New Orleans 3-8, Mobile, Ala., 10-13, Montgomery 14, Birmingham 15.

LA TORTUE: New York city Sept. 3-15, indefinite.

LEWIS, DONOTHY (W. O. Edmunds, mgr.): Valparaiso, Ind., Sept. 26, Joliet, Ill., 30, So. Chicago Oct. 1, 2.

LOUISIANANS, THE: New York city Sept. 15-17, indefinite.

LORIN J. HOWARD: Springfield, Ill., Sept. 25-29, Jacksonville 30, Hannibal 30, Ft. Madison, Iowa, Oct. 1, Peoria, Ill., 2-5, Bloomington 6, Champaign 7, Decatur 8, Lincoln 10, Streator 12, 13, Joliet 14, 15, Chicago 16-18.

LORRAINS HOLDS STOCK (H. L. Mayer, mgr.): Berlin, Oct. 2, Sept. 27 Oct. 1.

LOST IN LONDON (Newton Boers, mgr.): Emporia, Kan., Sept. 26, Ottawa 27, Lawrence 28, Topeka 29 Oct. 1, Kansas City, Mo., 3-8.

LOST STRAYED OR STOLEN: Rochester, N. Y., Sept. 26 Oct. 1.

LOVE'S STOCK (M. H. Harrison, mgr.): Kanawake, Ill., indefinite.

LYCUM THEATRE (Sharpley): Springfield, Mo., Sept. 26 Oct. 1.

LYTLE, FLORENCE: Nashville, Tenn., Sept. 26 Oct. 1.

MASTLEY AND PATTON: Wooster, O., Sept. 26 Oct. 1, Marysville 2-5.

MACK, ANDREW: New Orleans, La., Sept. 26 Oct. 1, Mobile, Ala., 3, Montgomery 4, Atlanta, Ga., 5, 6, Birmingham, Ala., 7, Chattanooga, Tenn., 8.

MADISON SQUARE THEATRE: Topeka, Kan., Sept. 26 Oct. 1, Clay Center 3-8.

MANFIELD, RICHARD: New York city Oct. 3-15, indefinite.

MANTLE, ROBERT B.: Cincinnati, O., Sept. 26 Oct. 1, Carlisle, Pa., 3, So. Bethlehem 4, Reading 5, 6, Pottsville 7, Hazleton 8, Mahanoy City 10, Lebanon 11, Wilkes-Barre 12, Scranton 13, Wilkesville, Del., 14, Trenton, N. J., 15.

MARKE, BROTHERS (No. 1): Tom Marks, mgr.: Saginaw, Mich., Sept. 26 Oct. 1.

MARLOWE, JULIA: Cleveland, O., Sept. 22-27, Syracuse, N. Y., 29, Rochester 30 Oct. 1.

MARTIN, MERRY MAKERS: Dickinson, N. Dak., Sept. 26, Billings, Mont., 27-29, Livingston 30, Roseman Oct. 1, Butte 2-8, Anaconda 10, 11, Hamilton 12, Missoula 13, Spokane, Wash., 14, 15.

MATTHEWS AND BLOTT: Danvers and Revo, props: Butte, Mont., Sept. 26 Oct. 2, Anaconda 3, Helena 4, Missoula 5, Spokane, Wash., 6-8, Seattle 10, 11, Tacoma 12, Portland, Ore., 13-15.

MAXWELL STOCK: Gas City, Ind., Sept. 26 Oct. 1, No. Marchester 3-8.

MCCLATCHY DRAMATIC: Sparta, Wis., Sept. 26-28, Tomah 29 Oct. 1.

MCDONALD'S FLATS: Mt. Carmel, Pa., Sept. 26, Shenandoah 27, Ashland 28, Girardville 29, Mahanoy City 30, Pottsville Oct. 1, Lansford 2, Freeport 3, Royersford 7, Morrisville 8.

MCDONALD'S ROW OF FLATS (Gus Hill mgr.): Danvers, Conn., Sept. 26, Derby 27, New Britain 28, Hartford 29 Oct. 1, Northampton, Mass., 3, Springfield 4, Worcester 5, Fitchburg 6, Lynn 7, Marlboro 8, New London, Conn., 10, Norwich 11, Williamantic 12, Bridgeport 13-15.

MCNULTY'S VISIT: Latrobe, Pa., Sept. 27, Jeanette 28, Mt. Pleasant 29, Uniontown 30, Greensburg Oct. 1.

MCSORLEY'S TWINS (A. H. Westfall, mgr.): Montreal, Can., Sept. 26 Oct. 1, Toronto 3-8.

MILLER, HENRY: Salt Lake City, Utah, Sept. 26-28, Ogden 29, Pueblo, Col., Oct. 1, Denver 2-8.

MORRISON AND BLOCK STOCK: Brooklyn, N. Y., Sept. 26 Oct. 1.

MR. BEANE FROM BOSTON (H. A. Hawes, mgr.): St. Catharines, Can., Sept. 27, Hamilton 28, Brantford 29, St. Thomas 30, London Oct. 1.

MURPHY, TIM (The Carpet-bagger): Warren, Pa., Sept. 29, Youngstown, O., 30, Mansfield Oct. 1, Toledo 3, 4, Ft. Wayne, Ind., 5, Marion 6, Muncie 7, Elwood 8, La Fayette 10, Anderson 11, Indianapolis 12, 13, Terre Haute 14, Crawfordsville 15.

MURRAY AND MACK (Finnegan's Ball): Joe W. Spear, mgr.: Helena, Mont., Sept. 26, Anaconda 26 Oct. 1, Butte 3-8, Missoula 10, Wallace 11, T. H. Spokane, Wash., 12, 13, Tacoma 14-15.

MURRAY COMEDY: Marion, O., Sept. 26 Oct. 1.

MURPHY-LEIBOURNE: Will H. Myers, mgr.: Chillicothe, O., Sept. 26 Oct. 1, Bellefontaine 3-8, Parkersburg, W. Va., 10-15.

MY FRIEND FROM INDIA (Smyth and Rice): Baltimore, Md., Sept. 26 Oct. 1.

NATURAL GAS: Philadelphia, Pa., Sept. 26 Oct. 1.

NEILL STOCK: Cincinnati, O., Sept. 25-15, indefinite.

NEW ENGLAND STOCK (Dave H. Woods, mgr.): Altoona, Pa., Sept. 26 Oct. 1, Harrisburg 3-8, Williamsport 10-15.

ONCEYCE: Boston, Mass., Sept. 26 Oct. 8.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Converse, Ind., Sept. 26, Delhi 27, 28, Monticello 29, Monon Oct. 1, Remington 3, Kentland 4, Oxford 5.

OLD PIDDIN HEAD (Weston and Beasley, mgrs.): Boston, Mass., Sept. 26 Oct. 1.

OLD LAND AND SEA (David K. Keogh, mgrs.): Lawrence, Mass., Sept. 26, Haverhill 27, Lowell 28, Concord 29, Manchester 30, Chelsea Oct. 1, Worcester 2.

ON THE WABASH (Edward C. White, mgr.): St. Louis, Mo., Sept. 26 Oct. 1, Cincinnati, O., 2-8, Detroit, Mich., 10-15.

O'NEILL, JAMES: Harlem, N. Y., Sept. 26 Oct. 1, Worcester, Mass., 3-8, Portland, Me., 5-8, Chelsea, Mass., 7, Woonsocket, R. I., 8, Providence 10-12.

OTIS, JOSE: Gardner, Mass., Sept. 27, Brattleboro, Vt., 28, Bennington 30, Saratoga, N. Y., Oct. 3.

OTIS JIM (J. A. Rosa, Jr., mgr.): Buffalo, N. Y., Sept. 26 Oct. 1, Syracuse 3-8, Utica 10-12, Canadilla 13-15.

OWEN, W. M.: Fond du Lac, Wis., Sept. 26-28, Wausau, 29 Oct. 1, Merrill 3, Portage 5, 6, Baraboo 7, Stevens Point 10-11.

PACHECO COMEDY (Horace Wall, mgr.): Sacramento, Cal., Sept. 27, Stockton 28, Woodland 29, Vallejo 30, Oct. 1, Hayward 3, 4, Modesto 5, Fresno 6, Hanford 7, Santa Barbara 8, Los Angeles 10-17.

PARKER HOUGHTON STOCK: Hornellsville, N. Y., Sept. 26 Oct. 1, Fulton 30, Gloversville 10-15.

PARKER-BELTINE: Spartansburg, S. C., Sept. 25 Oct. 1, Columbia 3-8.

PETERS COMEDY (J. H. Dobbin, mgr.): Galveston, Tex., Sept. 26 Oct. 1.

PETERSON'S COMEDIANS (L. S. Gouland, mgr.): Waterloo, N. Y., Sept. 26, 27, Canandaigua 28, Middleport 29, Albion 30.

PIPPLE, DELLA: Tecumseh, Neb., Sept. 26 Oct. 1.

PUD'S HEAD WILSON: Franklin, Pa., Sept. 26, Warren 27, Jamestown, N. Y., 28, Erie, Pa., 29, Meadville 30, Youngstown, O., Oct. 1, Kent 3, Massillon 4, Mansfield 5, Sandusky 6, Adrian, Mich., 7, Ann Arbor 8, Lansing 10, Flint 11, Bay City 12, Saginaw 13, Grand Rapids 14, 15.

R. E. FRENCH THEATRE (Geo. K. Reede, mgr.): New Whatcom, Wash., Sept. 25 Oct. 1, Walla Walla 3-8, Moscow, Id., 10-15.

REDEMPT DRAMATIC: Ed Redmund, mgr.: Lincoln, Neb., Sept. 26 Oct. 1.

REED, ROLAND: Pittsburg, Pa., Sept. 26 Oct. 1, Chicago, Ill., 3-5.

REHAN, ADA: Philadelphia, Pa., Oct. 3-8.

REMEMBER THE MAINE (Eastern): John Whately, mgr.: Ben Giroux, agent: Chicago, Ill., Sept. 11 Oct. 1, St. Louis, Mo., 2-8, E. St. Louis 9, Terre Haute, Ind., 10, Henderson 11, Union City 12, Dayton, O., 13-15.

REMEMBER THE MAINE (Western): Charles H. Haystead, mgr.: Frank Hopkins, agent: Murphysboro, Ill., Sept. 27, Anna 28, Cairo 29, Paducah, Ky., 30, Hopkinsville Oct. 1, Nashville, Tenn., 3-5, Chattanooga 6, 7, Knoxville 8, Asheville, N. C., 10, Columbia 11, Augusta, Ga., 12-14, Charleston, S. C., 15.



# THE PROTOCOL SIGNED. PRESS, PUBLIC AND MANAGERS DECLARE PRIMROSE AND DOCKSTADER

PRESENT THE MOST REFINED

Performance of Genuine **MINSTRELSY** That has ever been given.

Patronized by the Elite in the following Cities and the only Minstrel Company playing First-Class Theatres at

**PRICES \$1.50 PRICES****Managers and Press say the Following and the Public Respond:****DETROIT.**

Primrose and Dockstader reach the high-water mark of minstrelsy.—*Detroit Free-Press*.  
The greatest minstrel show that ever came down the pike.—*Detroit Journal*.

Primrose and Dockstader's Minstrels are the real thing.—*Detroit News*.  
Primrose and Dockstader present minstrelsy as it should be presented.—*The Detroit Tribune*.

A great performance presented by a great company. Headed by the two greatest stars in the minstrel world.—*E. D. Stair, Manager Lyceum Theatre*.

**CLEVELAND.**

Primrose and Dockstader! They make a pair in minstrelsy and give a performance that can't be beaten.—*The Leader*.

Primrose and Dockstader's Minstrels are ahead of anything ever before achieved in minstrelsy.—*The World*.

Primrose and Dockstader are truly the pace makers of minstrelsy this season.—*The Plain Dealer*.

Primrose and Dockstader broke all minstrel records, filling every seat in the Opera House with

the elite, who declared the performance the greatest in minstrelsy ever presented in Cleveland. P. and D. are the only minstrels I play.—*A. F. Hart, Manager Euclid Avenue Opera House*.

Primrose and Dockstader give a great performance in every sense the word implies.—*The Press*.

**PITTSBURG.**

A carnival in burnt cork. Superior to anything in minstrelsy we have ever had.—*The Dispatch*.

Primrose and Dockstader gave the best minstrel performance ever seen in Pittsburgh.—*The Press*.

Primrose and Dockstader filled every seat and had many standing at the Alvin last night. Performance superb from start to finish.—*The Gazette*.

S. R. O. was the cry at the Alvin last night, when Primrose and Dockstader gave a genuine performance of minstrelsy such as we have never seen so fortunate as to witness before.—*The Chronicle*.

Primrose and Dockstader's Minstrels captured Pittsburgh completely last night.—*The Times*.

Primrose and Dockstader came and conquered.—*The Post*.

Pittsburg went minstrel mad at the Alvin Theatre last night. Primrose and Dockstader were the cause of it.—*Pittsburg Leader*.

Minstrelsy presented as it should be. By Primrose and Dockstader and their great company.—*The News*.

Primrose and Dockstader's Minstrels, which is the only minstrel company that I play, played to packed houses all week and was patronized by the elite of Pittsburgh.—*Charles L. Davis, Manager The Alvin Theatre*.

**CHICAGO.**

Primrose and Dockstader's Minstrels packed the Grand to the doors. The show is well worthy of their names.—*The Journal*.

Primrose and Dockstader give a great minstrel performance. It is a splendid aggregation of talent.—*The Chicago Inter-Ocean*.

The combination of Primrose and Dockstader is a good one, and their organization the best ever seen in Chicago.—*The Post*.

Primrose and Dockstader gave one of the best minstrel entertainments that Chicago has enjoyed for a long, long time.—*The Herald*.

Primrose and Dockstader packed the Grand Opera House to the doors, and gave a capital minstrel entertainment.—*The Daily News*.

The combination of Primrose and Dockstader is a successful one. The greatest minstrel performance ever presented in Chicago opened at the Grand last night with their names at the head.—*The Chicago Record*.

Primrose and Dockstader are the real things in minstrelsy, giving the people what they want—a genuine minstrel performance. Packed houses are the consequence at the Grand Opera House this week.—*The Tribune*.

Primrose and Dockstader have entered into a conspiracy to rob the people of their cares, and like true knights of the road, to present their victims with joy in the place of sorrow, are making crowds of people merry at the Grand Opera House this week.—*The Democrat and Dispatch*.

Primrose and Dockstader have brought to my house the greatest minstrel aggregation ever presented in Chicago. It is the only minstrel I play, and rank it among the greatest combinations in my bookings. Playing to the elite of Chicago at high prices.—*Harry L. Hamlin, Manager Grand Opera House*.

**"GET YOUR MONEY'S WORTH."****Primrose and Dockstader's Great American Minstrels**GEO. H. PRIMROSE, SOLE PROPRIETORS.  
LEW DOCKSTADERMANAGEMENT OF J. H. DECKER,  
EN ROUTE WITH COMPANY.

USCLO TOM'S CABIN (O'Brien): Elmherst, Wis., Sept. 26, Burman 27, Tipton 28, Big Falls 29, Scandinavia 30, Royalton Oct. 1.  
USCLO TOM'S CABIN (Davis): Kokomo Ind., Sept. 27, Logansport 28, Frankfort 29, La Fayette 30.  
USCLO TOM'S CABIN (St. Louis): William Kibbie, mgr.; Amsterdam, N. Y., Sept. 28, Schenectady 29, Great Barrington, Mass., 30, Pittsfield 31, So. Adams 32, No. Adams Oct. 1, Greenfield 2, Bennington, Vt., 3, Mechanicsville, N. Y., 4, Albany 7, 8, Saratoga 10, Glens Falls 11.  
UNDER THE DOME (Eastern): Martin Golden, mgr.; Harry Pierce, agent; Toronto, Can., Sept. 28-Oct. 1, Hamilton 3, Bradford 4, Preston 5, Berlin 6, Guelph 7, London 8, St. Thomas 10, Chatham 11, And Arbor, Mich., 12, Adrian 13, Monroe 14, Sandusky, O., 15.  
UNDER THE DOME (Western): Frederick Kimball, mgr.; W. C. Justice, agent; Spokane, Wash., Sept. 27, Tacoma 28, Oct. 1, Victoria, B. C., 2, Whistler 4, Nanaimo 5, Vancouver 6, New Whistler 7, Everett, Wash., 8, Seattle 10-15.  
UNDER THE RED ROSE: Baltimore, Md., Sept. 28-Oct. 1.  
VANCE, ELMER E., COMEDY: Johnstown, Pa., Sept. 28-Oct. 1.  
VANITY FAIR (Gus Hill, mgr.): Parkersburg, W. Va., Sept. 27, Marietta, O., 28, Zanesville 29, Dayton 30, Springfield Oct. 1, Cincinnati 2-4, St. Louis, Mo., 10-15.  
WAITE COMEDY (Wm. A. Haas, mgr.): Yonkers, N. Y., Sept. 26-Oct. 1, Newburg 3-8, Bridgeport, Conn., 10-15.  
WAITE'S STOCK (Harry Yeager, mgr.): Fitchburg, Mass., Sept. 26-Oct. 1, Troy, N. Y., 3-8, Utica 10-15.  
WARNER COMEDY: Humboldt, Ia., Sept. 28, Oct. 1.  
WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): Columbus, O., Sept. 27, Dayton 28, Indianapolis, Ind., 29, St. Louis, Mo., Oct. 2-4, Milwaukee, Wis., 9-15.  
WHAT HAPPENED TO JONES (Broadhurst Brothers, props, Len B. Stone, mgr.): Bridgeport, Conn., Sept. 27, So. Norwalk 28, Stamford 29, Meriden 30, Waterbury Oct. 1, Hartford 2, New Britain 3, Middletown 4, New London 5, Westerly, R. I., 7, Worcester, Mass., 8, So. Framingham 10, Chelsea 11, Lynn 12, Lowell 13, Portland, Me., 14, 15.  
WHAT HAPPENED TO JONES (Canadian): W. H. Wright, mgr.; Morrisburg, Ont., Sept. 27, Naperville 28, Deseronto 29, Belleville 30, Cobourg Oct. 1, Bowmanville 2, Peterborough 3, Lindsay 4, Midland 5, Newmarket 6, Warkworth 7, Brantford 8, Chatham 9, St. Catharines 10, Niagara Falls 11, Buffalo 12, Tonawanda 13, Cheektowatch 14, Tonawanda 15.  
WHO IS WHO: Bloomington, Ill., Sept. 28, Decatur 29.  
WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): Cleveland, O., Sept. 28-Oct. 1, Washington, D. C., 3-8, Philadelphia, Pa., 10-15.  
WIDEMAN'S COMEDIANS (Willis Bass, mgr.): Carthage, Mo., Sept. 28-Oct. 2, Guthrie, Okla., 3-4, Wilson, Frederick H.: Brockport, N. Y., Sept. 28-Oct. 1, Bradford, Pa., 3-8.  
WILSON, GEO. W. (E. V. Phelps, mgr.): Nashua, N. H., Sept. 28-Oct. 1, Lewiston, Me., 3-8, Manchester, N. H., 10-15.  
WILSON THEATRE (E. C. Wilson, mgr.): Jackson, Mich., Sept. 28-Oct. 1, Marion, O., 3-8, Wheeling, W. Va., 10-15.  
WOOD, HAZEL: Columbia, Pa., Sept. 28-Oct. 1, West Chester, 3-8, Royersford, 10-15.  
YANKEE DOODLE DANDY: New York city—indefinite.  
YON YONSON (Thall and Kennedy, mgrs.): Minneapolis, Minn., Sept. 28-Oct. 1, Sioux City, Ia., 3-4, Sioux Falls 5, Dak., 6, Mankato, Minn., 8, Albert Lea 9, Austin 10, La Crosse, Wis., 10, Winona 11, Stillwater 12, Eau Claire 13, Appleton 14, Oshkosh 15.

**OPERA AND EXTRAVAGANZA.**

BLACK PATTI'S TROUBADOURS (Voelkel and Nolan, mgrs.): New Britain, Conn., Sept. 27, Danbury 28, Pittsfield, Mass., 29, North Adams 30, Schenectady, N. Y., Oct. 1, Amsterdam 2, Gloversville 4, Johnstown 5, Little Falls 6, Rome 7, Corvallis 8, Oswego 10, Watertown 11, Ogdensburg 12, Olean, N. Y., 13-15.

BOSTON IDEAL COMIC OPERA: Springfield, Mass., Sept. 26-Oct. 1, North Adams 2-4, Troy 10-15.  
BOSTONIAN: Boston, Mass., Sept. 26-Oct. 1.  
CASTLE SQUARE OPERA: New York city Sept. 5—indefinite.  
CHARLATAN, THE: New York city Sept. 26-Oct. 8.  
DAVIDIA, FRANK: Hartford, Conn., Sept. 26-29, Waterbury 29, Bridgeport 30, New Haven Oct. 1, Brooklyn, N. Y., 3-8, Boston, Mass., 10-22.  
DARKEST AMERICA AND AFRICAN-AMERICAN MINSTRELS (John W. Vogel, mgr.): Greenville, Pa., Sept. 28, Woodville 29, Franklin 30, Mercer 31, Butler 32, McKeesport Oct. 1.  
DOROTHY MORTON OPERA: Minneapolis, Minn., Sept. 19-Oct. 10, St. Paul 11-31.  
FAUST (Porter J. White, mgr.): Pontiac, Mich., Sept. 28, Holly 29, Owosso 30, Lansing 31, St. Johns 32, Iowa Oct. 1.  
"1492": Norfolk, Va., Sept. 27, Petersburg 28, Herndon, Va., Sept. 28, Alexandria 29, Manassas 30, N. Y., June 27—indefinite.  
NIELSEN, ALICE: New York city Sept. 28—indefinite.  
MERRIE BELL OPERA: Mason City, Ia., Sept. 28, Algona 29, Esterville Oct. 1, Spencer 2, Sanborn 3, Sheldon 4.  
METROPOLITAN OPERA: Toronto, Can., Sept. 28-Oct. 1.  
ROYAL ITALIAN OPERA: Philadelphia, Pa., Sept. 19-Oct. 1.  
THE GEISHA (D. W. Truitt and Co., mgrs.): Fall River, Mass., Sept. 27, Taunton 28, Brockton 29, Lowell 30-Oct. 1, Manchester, N. H., 3, Salem, Mass., 4, Worcester 5, Portland, Me., 7-8.  
THE HIGHWAYMAN: Chicago, Ill., Sept. 19-Oct. 8, Indianapolis, Ind., 10, 11, Toledo, O., 12, 13, Columbus 14, 15.  
WAITE COMIC OPERA (F. G. Harrison, mgr.): Salem, Mass., Sept. 28-Oct. 1, Lawrence 2-4, Haverhill 10-15.  
WILSON OPERA: Minneapolis, Minn., Sept. 11—indefinite.  
WILSON, FRANCIS: New York city Sept. 19—indefinite.

**VARIETY.**

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Washington, D. C., Sept. 26-Oct. 1.  
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Chicago, Ill., Sept. 26-Oct. 1, Louisville, Ky., 2-8.  
BIG SENSATION: Brooklyn, N. Y., Sept. 26-Oct. 1.  
BOY TOY BURLESQUERS: Indianapolis, Ind., Sept. 26-Oct. 1, Boston, Mass., 3-15.  
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): New York city Sept. 26-Oct. 1, Newark, N. J., 3-8.  
BROADWAY BURLESQUERS (Fields and Lewis, mgrs.): Louisville, Ky., Sept. 26-Oct. 1, Chicago, Ill., 3-8, Ctr. Club: Cincinnati, O., Sept. 24-Oct. 1, St. Louis, Mo., 2-8.  
CITY SPORTS: Paterson, N. J., Sept. 26-Oct. 1.  
CLARK BROS.' ROYAL BURLESQUERS: New York city Sept. 19-Oct. 1, Dayton, O., 3-8, Columbus 6-8, Louisville, Ky., 10-15.  
DAINTY DUCHESS (Weber and Field): Newark, N. J., Sept. 26-Oct. 1.  
DEVIL, SAM: Providence, R. I., Sept. 26-Oct. 1.  
GAY GIRLS OF GREATER NEW YORK (Southmayd and Golden, props and mgrs.): Middletown, Conn., Oct. 3, Wallingford 4, Winsted 5, Fishkill, N. Y., 7, Middletown 8, Troy 10-15.  
GAY MASQUERADES: Peekskill, N. Y., Sept. 28, Albany 29-Oct. 1.  
GAY MORNING GLORIES: Troy, N. Y., Sept. 28-30, Albany 29-Oct. 1.  
GAYEST MANHATTAN: Trenton, N. J., Sept. 28, Norfolk, Va., 28.  
HIGH ROLLERS: Albany, N. Y., Sept. 28-Oct. 1.  
HOWARD, MARY: Jersey City, N. J., Sept. 28-Oct. 1.  
HYDE COMEDIANS: Newark, N. J., Sept. 28-Oct. 1.  
INWY BROS.: Pittsburgh, Pa., Sept. 28-Oct. 1.  
KNICKERBOCKERS: New York city Sept. 26-Oct. 1, Syracuse, N. Y., 3-8.  
LITTLE LAMBS: Philadelphia, Pa., Sept. 26-Oct. 1.  
LONDON BELLES: Boston, Mass., Sept. 26-Oct. 1.  
MARRIOTT, DAVE: Providence, R. I., Sept. 26-Oct. 1.  
MENNY MAIDENS: New York city Sept. 26-Oct. 1.  
MOULIN ROUGE: St. Louis, Mo., Sept. 26-Oct. 1.  
NEW CITY SPORTS (Phil Sheridan): Paterson, N. J., Sept. 28-Oct. 1, Brooklyn, N. Y., 3-15.  
NIGHT OWLS: New York city Sept. 28-Oct. 1.

ORIENTAL OCTOBER: Webster City, Ia., Sept. 26, Iowa Falls 27, Des Moines 28-30, Oskaloosa Oct. 1.  
PARISHAN WIDOWS: New York city Sept. 26-Oct. 1, Providence, R. I., 3-8.  
POUNCE CAPE: Philadelphia, Pa., Sept. 26-Oct. 1, Harlem, N. Y., 3-8.  
RATZ-SANTLEY (Joe Leavitt, mgr.): Philadelphia, Pa., Sept. 19-Oct. 1.  
RICH AND BARTON BIG GAIETY: Cleveland, O., Sept. 26-Oct. 1.  
ROBBIE AND CRANE BROS. VAUDEVILLES: Brooklyn, N. Y., Sept. 26-Oct. 1, Rochester 2-4, Syracuse 5-8, Johnstown 10, Schenectady 11, Saratoga 12, Granville 13, Whitehall 14, St. John, Can., 15.  
ROSE HILL ENGLISH FOLLY (Rice and Barton, mgrs.): Montreal, Can., Sept. 26-Oct. 1, Philadelphia, Pa., 3-8.  
RUBIN-KREYER THEATRE: Oklahoma, O. T., Sept. 26-Oct. 1, Gainesville, Tex., 3-8.  
TAMMANY TIGERS (Gus Hill, mgr.): Philadelphia, Pa., Sept. 26-Oct. 1, Baltimore, Md., 3-8, Pittsburgh, Pa., 10-15.  
TRIPLE ALLIANCE (Le Roy, Fox and Powell): Pueblo, Col., Sept. 29, Leadville 30, Ogden, U., Oct. 1, San Francisco, Cal., 3-29.  
WARD AND VORLES (Geo. H. Nicolai, mgr.): Chicago, Ill., Sept. 25-Oct. 1, Milwaukee, Wis., 2-8, Racine 9, Rockford, Ill., 10, Joliet 11, Peoria 12, Bloomington 13, Springfield 14, Alton 15.  
WHITE CROOK: Baltimore, Md., Sept. 26-Oct. 1.

**MINSTRELS.**

AL G FIELD'S: Athens, Ga., Sept. 28, Augusta 29, Columbia 30, C. 29, Wilmington 30, Charleston 31, Deming's: Waverly, N. Y., Sept. 27, Corning 28, Watkins 29, Geneva 30, Ithaca Oct. 1.  
DUMONT'S: Philadelphia, Pa., Sept. 10—indefinite.  
GEORGE'S: Sleepy Eye, Minn., Sept. 27-30, New Ulm Oct. 1, 2, St. Peter 3, Mankato 4.  
GOWDER'S: Seattle, Wash., Sept. 26-Oct. 1.  
GREAT BARLOW MINSTRELS (Harry Ward, mgr.): Paducah, Ky., Sept. 28, 29, Fulton 31, Princeton Oct. 1, Clarksville, Tenn., 3, Hopkinsville, Ky., 4, Henderson 5.  
HAVERLY'S (J. H. Haverly, mgr.): Cincinnati, O., Sept. 26-Oct. 1.  
H. H. HART'S: Warrenburg, Mo., Sept. 28, Lawrence, Kan., 29, Topeka 30, Leavenworth 31, St. Joseph, Mo., Oct. 1.  
LELAND, MELROY REAL NEGRO: St. Louis, Mo., Sept. 25-Oct. 8, Milwaukee, Wis., 9-15.  
PRIMROSE AND DOCKSTADER'S: Milwaukee, Wis., Sept. 26-30.  
RICHARDS, FRANKIE, BUSCO AND HOLLAND'S: Victoria, Tex., Sept. 27, Beeville 28, San Antonio 29, San Marcos 30, Austin Oct. 1, Waco 2, Bryan 3, Calumet 4, Mexia 5, Corsica 6, Tyler 8, Palestine 10, Marshall 11, Shreveport, La., 12, Mansfield 13, Natchitoches 14, Plaquemine 15.  
SCOTT'S COLORED (W. A. Junker, mgr.): Macon, Mo., Sept. 28, Kirksville 29, Ottumwa Ia., 30, Oskaloosa 31, Washington 30, Moline, Ill., Oct. 1, Davenport, Ia., 2.  
VOGEL AFRICAN-AMERICAN: Greenville, Pa., Sept. 26, Meadville 27, Franklin 28, Mercer 29, Butler 30, McKeesport Oct. 1.  
WILSON'S: Parkersburg, W. Va., Sept. 26, Marietta, O., 27, New Philadelphia 28, Steubenville 30, Mannington, W. Va., Oct. 3, Fairmount 4, Clarksburg 5, Morgantown 7, Uniontown, Pa., 8, West's: Brooklyn, N. Y., Sept. 26-Oct. 1.

**MISCELLANEOUS.**

BELMONT'S NEW SENSATION: Sagamore, Mass., Sept. 28-30.  
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Waterbury, Conn., Sept. 27, New Britain 28, Williamantic 30, Southbridge Oct. 1, Brockton, Mass., 2.  
B. R. RAVEN'S BAND: Brighton Beach, N. Y.—indefinite.  
FLINT, HERBERT L. (Hypnotism): Rome, N. Y., Sept. 26-Oct. 1, Corning 2-5.  
HERMANN, LEON AND ADELAIDE: Winnipeg, Man., 26, 27, Crookston, N. Dak., 28, 29, Grand Forks 30, Fargo Oct. 1, Mankato 2, Sioux Falls 3, Sioux City 4.  
LEA, THE (Hypnotists): Elmira, N. Y., Sept. 26.  
LEONARD BROS. (J. F. Arnold, mgr.): Fredericksburg, Va., Sept. 26-Oct. 1, Stanton 2-4, Lynchburg 10-15.

## "THE BIJOU" THEATRE, Newark Ave. and Bay St., Jersey City, N. J.

John W. Holmes, Proprietor and Manager.

This beautiful, new theatre, thoroughly equipped with every comfort and modern improvement that money or brains can furnish, with a seating capacity of twenty-one hundred people, and popular prices ranging from 15c. to \$1.00, will OPEN ITS SEASON NOV. 7.

Would be pleased to hear from first-class attractions only at once. Sensational melodramas, farce-comedies, comedy-dramas, etc., for time in December, January, and balance of season.

Wire or write  
**JOHN W. HOLMES,**  
Bijou Theatre, Jersey City, N. J.

POSITION AS TREASURER OR REPRESENTATIVE with reputable company wanted. Eight years' experience. TREASURER, MINNAPOLIS.

MAGNISCOPIC EXHIBITION (Al. Onken, mgr.): Pueblo, Col., Sept. 26-Oct. 1.  
NASHVILLE STUDENTS: Spring Valley, Ill., Sept. 28-30, Peoria 29-Oct. 1.  
PAIGES, THE: Wichita, Kan., Sept. 28-Oct. 1.  
SANTANELLI (E. F. Rosenberg, mgr.): Elyria, O., Sept. 28-Oct. 1.  
SAXON SISTERS: Exford, Ia., Sept. 28-Oct. 1.  
SOURA'S BAND: Exposition, St. Louis, Mo., Sept. 14-Oct. 23.  
THOMPSON, DR. H. W. (Aeronaut): Salem, O., Sept. 30-Oct. 1.

**CIRCUSES.**

BARNUM AND BAILEY: Rockdale, Eng., Sept. 28, 29, Burnley 30, 31, Blackburn 30, Oct. 1, Bolton 2, 3, 4, Wigan 5, 6, St. Helens 7, Warrington 8, Chester 10, Crewe 11, Macclesfield 12, Stockport 13, Derby 14, 15, Burton 17, Coventry 18, Leamington 19, Rugby 20, Northampton 21, 22.  
BUFFALO BILL: Joplin, Mo., Sept. 28, Aurora 29, Fayetteville, Ark., 30, Ft. Smith 31, Russellville 30, Little Rock Oct. 1, Newport 3, Poplar bluff, Mo., 4, Cairo, Ill., 5, Carmi 6, Vincennes, Ind., 7, Evansville 8, New Albany 10, Frankfort, Ky., 11, Covington 12, Mayaville 13, Huntington, W. Va., 14, Charleston 15.  
FOURPAUGH-SELLA BROS.: Bluefield, Va., Sept. 28, Roanoke 29, Lynchburg 30, Farmville 31, Norfolk 30, Petersburg Oct. 1.  
MAIN, WALTER L.: Waverly, N. Y., Sept. 27, Tonawanda, Pa., 28, Elmira, N. Y., 29, Canan, Pa., 30, Lewisburg Oct. 1, Harrisburg 2.  
PAWNEE HILL'S WILD WEST: Middletown, O., Sept. 28, Xenia 29, Washington 30, Wilmington 31, Cicleville 31, Lancaster Oct. 1, Middleport 2, Wellston 3, Portsmouth 4, Athens 5, Chillicothe 7, Hillsboro 8, Seymour, Ind., 10, Bedford 11, Washington 12, Olney, Ill., 13, Taylorville 14, Fairfield 15, St. Louis 17.  
RINGLING BROS.: Leon, Ia., Sept. 26, Osceola 27, Bedford 28, Shenandoah 29, Auburn, Neb., 30.  
WALLACE: Laramie, Wyo., Sept. 28, Rawlins 29, Rock Springs 30, Evanston 31, Park City, U., 30, Ogden Oct. 1.  
WELSH BROS. (No. 2): Lebanon, Pa., Sept. 27, 28, Columbia 29, Lancaster Oct. 1.



## THE STANHOPE-WHEATCROFT SCHOOL.



MRS. ADELINE STANHOPE-WHEATCROFT.

A very large number of scholars, more than ever before in its history, will assemble at the Stanhope-Wheatcroft Dramatic School on Oct. 17, when will begin the regular Winter season of this highly prosperous and thoroughly admirable institution. The examinations for the two free scholarships annually offered by Mrs. Wheatcroft, in perpetuation of the custom established by her husband, the late Nelson Wheatcroft, founder of the school, were concluded last Thursday, when Mrs. Wheatcroft and her assistant instructors determined the winners, whose names, however, as usual, will not be announced until the last students' matinee of the season. The Summer classes just ending have been larger than ever before.

The first matinee will be held in January, and several plays have been selected already for presentation in the customary excellent style shown upon these occasions. That the coming season will prove the most successful in the history of the school is already assured, and applications are still pouring in daily. Students throughout the country have appreciated fully the fact that Mrs. Wheatcroft has carried to perfection her late husband's idea in teaching real dramatic art and preparing for actual stage work. Mere theories are set aside, and practical instruction is given by real actors, who can impart better than any others the exact knowledge that the student wants and needs.

Mrs. Wheatcroft has demonstrated, too, the fact that ample preparation for the stage may be made in a single term of six months. This proof has overcome very nearly the ancient professional prejudice against dramatic students. Many actors have applied to Mrs. Wheatcroft for positions on her faculty, recognizing its practical importance, and many of her scholars have graduated to find brilliant engagements awaiting them. Among most recent instances of this sort may be mentioned: William Gillette's leading lady, Sarah Perry; Richard Mansfield's leading lady, Margaret Anglin; Ethel Gwynne and M. Gibert, just added to Augustin Daly's dramatic company, and two prominent players in Viola Allen's support. Every one of last season's pupils, with but two exceptions, is now placed in an advantageous position.

Last season's excellent faculty will be continued by Mrs. Wheatcroft, with the addition of one new instructor, made necessary by the increased size of the school. The commodious studios at 1440 Broadway have been retained, but many improvements have been made along with greater facilities. An interesting and valuable feature of the coming season will be a series of lectures and addresses to be delivered before the students by a long list of distinguished actors. Another innovation will be the issuance of a certificate to be given to each graduate attesting the fact that he or she has received the thorough course of the school and is fully qualified to undertake actual stage work.

## THE VICTORIAN CROSS PRODUCED.

J. W. Whitbread's successful English melodrama, *The Victorian Cross*, was first shown in America last evening at the Park Theatre, Indianapolis, where it was cordially received by a large audience. Manager Martin J. Dixon had given the drama a handsome and elaborate mounting, and it was enacted capably by a cast including Leander Blandin, H. F. Clarence, W. H. Gough, Francis Campbell, J. H. Fitzpatrick, H. F. Parker, Frank Hilton, Franklin Collins, Charles Carter, H. F. Westcott, Arthur Brown, H. C. Dudley, Estelle Sprague, Louise Horton, Anna Wood, and Monica Lee.

## A SUMMER CIRCUIT IN TEXAS.

A meeting of the managers of the street railway lines in the largest cities in Texas will be held at Austin to-day for the purpose of organizing a circuit of Summer park theatres for next season. The circuit will include Waco, Dallas, Fort Worth, Austin, Houston, and San Antonio. The scheme is the outgrowth of the success of the Jennie Cafet company, which had a most profitable season at Waco last Summer under the management of the Waco Electric Street Railway Company.

## PROSPERITY MANAGER BUNNELL'S GUEST.

Manager G. B. Bunnell, of New Haven and Bridgeport, says that thus far the season has been more prosperous than any in his experience.

"The Park City Theatre at Bridgeport is now running in direct connection with the Hyperion at New Haven. The house has been greatly improved in many details since it came under my direction recently.

"My bookings for the season are numerous and first-class, and both houses are playing to their capacity right along."

## MAIL AT THE ACTORS' SOCIETY.

Secretary Burroughs, of the Actors' Society, has had a pigeon-hole letter case placed in the Society's rooms, and hereafter members will receive their letters by applying to him.

If you want six good one-night stands in Central Pa., address A. P. Way, Curwensville, Pa.

## "A CHAT WITH HALL CAINE."

Many years ago, before Hall Caine became famous as the author of "The Deemster" and "The Manxman," he used to write dramatic criticisms for a Liverpool paper. His opinions were generally respected, not alone for their soundness and sense, but also because they were admirably couched in terse, expressive language.

Accordingly a Mirror man called upon Mr. Caine at the Fifth Avenue Theatre last Wednesday to find out if he had seen anything of our American plays and what he thought of them.

"Mr. Caine was busily engaged in giving his undivided attention to a dress rehearsal of *The Christian*, but he found time during an entracte to chat for a few minutes with the Mirror man.

"What plays have you seen here since your arrival, Mr. Caine?"

"I've seen Mr. Coghlan in *The Royal Box*. I enjoyed the play with peculiar interest, for I saw it many years ago in Venice at the Goldoni Theatre with the greatest of actors in the cast."

"Who, pray?"

"Novelli. When I call him the greatest of actors I should, perhaps, qualify the statement by saying that he is, in my opinion, the greatest. He affected me more deeply than any other actor I have ever seen. Mr. Coghlan's performance is charming. There are, however, many essential differences. The play, as you perhaps know, was derived by the elder Dumas from an old Spanish theme. It is a perennially attractive theme—the actor in real life. And the play itself is an actor's play, full of opportunities of the most telling kind."

"Have you seen any of our American plays, Mr. Caine?"

"When I visited this country three years ago I saw Mr. Herne's *Shore Acres*. I was charmed. I told Mr. Herne that he had written a lovely drama stamped with the simplicity of truth."

"Did you find any points of resemblance between the New Englanders of Mr. Herne's play and your own Manx peasantry?"

"I did, indeed. If Mr. Herne's country people are true to their locality—and I take it they are regarded as true types—there are distinct points of resemblance between the New Englanders and the Manx people. They have a great deal in common. They have the same characteristic trait of slowness and deliberation. In fact, I am confident that *Shore Acres* could be easily adapted into a Manx play that would be recognized on the other side as true and typical. Mr. Herne asked me if I thought *Shore Acres* would be a success in London. At the time I could not advise him. But at present there is an enormously strong sentiment in London for everything American. If *Shore Acres* were to be played there now I believe it would be a success."

"Have you seen any of our war plays?"

"The Civil War is a motif which your dramatists are just beginning to grasp. Its possibilities are numberless. The intense pathos of the theme makes it inherently dramatic. Mr. Gillette has already touched some of its finer issues. So has Harold Frederic in fiction."

"In your early days of literary life you wrote dramatic criticisms, Mr. Caine?"

"Ah, yes. For ten years I sent my opinions about London plays to a Liverpool journal."

"Were you satisfied with Wilson Barrett's dramatization of 'The Manxman'?"

"Mr. Barrett is an extraordinary dramatic craftsman, and the play had a long, successful run. There is one scene in *The Christian* full of the Manx atmosphere which I think will please you."

"Will you tell me something of the new play?"

"Really, I can't. I should be speaking prematurely. My principal aim, I may say, has been to build up a play which may be enjoyed and understood, independently of any previous knowledge of the novel."

"Are you hopeful of its success?"

"I am one of the least sanguine of men on any subject."

"Have you as yet planned any new work?"

"I have plenty of things tossing about in my mind, but I have not yet settled upon a subject. Choice of subject is everything. In my opinion this happy gift denotes the true novelist. Plenty of people can write felicitously on any sort of subject. The main thing is to choose the precise subject that shall attract the great reading public. This, I think—"

But at that moment Mr. Caine was called to the stage, and with a hurried apology took leave of the reporter.

## SAID TO THE MIRROR.

LORRAINE HOLLIS: "Kindly announce that I am engaged with the Hollis Stock company on a salary and percentage, my name and paper being used, but I have nothing to do with the backing of the company."

JOE W. SPEARS: "Our business this season since opening has been the largest we have ever experienced. We struck the hot wave at St. Paul, and of course business dropped. With that one exception Murray and Mack have been playing to a succession of packed houses everywhere. Our revival of *Finnigan's Ball* is conceded to be the best that popular farce has ever had. At Minneapolis our gross for the week was \$4,799.45. At West Superior and Duluth we turned people away. The Northwest is undoubtedly in fine condition."

WILLIS MARKS: "I wish to say a word in praise of the stage hands at the Grand Opera House, Wilkes-Barre, Pa. A more obliging, more, gentlemanly lot of boys, and a better set of hustlers, I haven't run across in many moons."

CHARLES T. BLANEY: "I got back from Washington on Saturday, picked up the morning papers and read that 'Blaney's A Hired Girl' company played in Montclair, N. J., on Thursday night, and was received with a perfect hailstorm of bad eggs.' Needless to say, the company that appeared there was an aggregation of rank impostors. They had in some way secured a lot of our paper and, on the strength of it, had an advance sale amounting to \$200. That is complimentary to our reputation, but it is a sort of advertisement that we can get along without. A number of my friends have been up to-day to say 'Blaney, you ought to touch up that company of yours a bit.' I should very much like to touch them up a bit—but the trouble is to catch them."

W. W. HIAIT: "Kindly permit me to contradict the report that the Hiait-Hall Metropolitan Stock company stranded at Belfast,

Me. Disagreements among the members of the company made it impossible for us to continue, and we disbanded. The company will probably be reorganized and resume its season."

GEORGE W. SAMMIS: "The notice in THE MIRROR regarding the suit of the Gillen Printing Company, which was won by me, gives the impression that I was sued for an unpaid bill, which was not the case. I sued that firm for money due me for over two years and got judgment with costs. They paid the amount and brought suit for \$285, claiming that I, while manager of the Columbia Theatre, Boston, agreed to deduct from the share of a company playing there the amount of an order given by manager of the attraction to the Gillen Printing Company for printing furnished. The order was accepted with the understanding that it would be deducted from the receipts of the attraction. As they did not play to enough to pay theatre for money advanced for railroad fares, salaries, and other expenses, it was, of course, impossible to pay the Gillen Company anything. After the trial of this case had proceeded for a short time, their lawyer asked to have it dismissed, which it was, with all costs paid by the Gillen Company."

MRS. ELEANOR LLOYD MAUDE: "Please correct the statement that my daughter, the late Frances Lloyd Maude (Fanny Lloyd), was the wife of Robert Monroe. She was unmarried, and was a cousin of the Earl of Montail and of Cyril Maude. Nor was she buried in the Actors' Fund plot, but in my own plot in Holy Cross Cemetery, Flatbush, N. Y., beside her grandmother."

EUGENE WELLINGTON: "Gilmore and Leonard are having a peculiar experience with a company playing *A Jolly Irishman*, in Pennsylvania. They are collecting our paper and sending it on to bill their attraction. They sent some to Manager Yecker, of Lancaster, Pa., and when he saw it he put our dates upon it and used it for us. This is about the smallest piece of business I have ever known."

## ENGAGEMENTS.

Frederick Logan and Winfred Young, with Jefferson De Angeli.

J. M. Donavin, with Tommy Shearer.

Pauline Von Arold, with Richard Mansfield.

Mazie Molyneux, for the Irish character role in *The Pay Train*.

Carl St. Aubyn, with May Irwin as stage-manager.

Monica Farley, for Hoyt's Comedy company.

Charles H. Clarke, formerly stage-manager for Warde and James and Mrs. D. P. Bowers, by Wagenhals and Kemper to manage the stage for the James-Kidder-Warde combination.

Arthur Hoops, George Alison, Longley Taylor, E. W. Thomas, James Loan, and Gertrude Rivers, with James K. Hackett.

John K. Bernard, to play Uncle Josh Spruceby in one of Dave B. Lewis' companies. Jennie Nicholls for the same company.

Linda Downing for leads, and Donald Bruce Wallace for juveniles, with G. Dustin Farnum.

William H. Dupont, for Neal in *A Virginia Courtship*, with W. H. Crane.

Frederic Conger, with the Grand Opera House Stock, Indianapolis, to play light comedy roles, opening Oct. 3.

The Harvey Sisters have been specially signed by Davis and Keogh for *Have You Seen Smith*.

Carl St. Aubyn, to stage-manage for May Irwin's company.

Harry Devere, for *Kindred Hearts*.

Walter B. Seymour, with Harrison J. Wolfe, to play Ralph Standish in *The Lost Paradise*.

Frederic Logan, with Jefferson De Angeli.

H. B. Clifton, for Cumberland '61. Rehearsals began yesterday.

Harry Webster, for Broadhurst Brothers.

May Tyrrell, for character business with the Grand Opera House, New Orleans.

James Kyrle MacCurdy, for Mortimer Drew in Davis and Keogh's *Heart of the Klondike*.

Beatrice Goldie joined the Murray-Lane Opera company in Cincinnati on Sept. 12, opening in Nanon.

Jeanette Lilford, for *Lord Algy* in *The Air Ship*.

Leonora Gnito, for the leading female part with George W. Monroe in *Her Majesty the Cook*.

Minnie Victorson, to play the ingenue in Walter Sanford's production of *Tempest Tossed*.

Richard Nesmith, to play characters in Tom Edison, the Electrician.

Ellena Maris, to play Mammy Han, in Cumberland '61.

Richard J. Masters and Fred Masters, for Elsie de Tourney's *Joan of Arc* company.

Vera Markelle, with Louis Morrison.

Maurice Drew, for D'Armont in *Two Little Vagrants*.

Stewart Robertson, with Burr McIntosh for *The War Correspondent*.

W. C. Holden, for leading business with Melbourne MacDowell and Blanche Walsh, opening in Providence, Sept. 22.

Bozie Stevens, Gus Wallace, William Chatterton, and John Brooks, with the Frederick H. Wilson company.

Arnold M. Alexander, for the New England Stock Dramatic company.

Sam C. Miller, to manage the tour of Edwin Gordon Lawrence, opening on Oct. 31 at Fall River, Mass.

Joseph Kane, for *The Belle of New York*. Leander Blandin, for the lead in *The Victorian Cross*.

William L. Buchanan, for the heavy lead in *The Wheel of Fortune*, with Dittmar Brothers.

With the Bobb Comedy company, Ella Warren Harmon and Ed W. Murray, for leads; Ralph Hayden, for characters, and Mudge and Morton, to do their specialty.

## AT THE PARIS THEATRES.

Louis XI. Revived—Tours of Duse and of Jang Hading—Gossip.

(Special Correspondence of The Mirror.)

PARIS, Sept. 13.

The revival of Louis XI. at the Comédie Française took place last evening. Though the temperature here is dancing about in the nineties, a brilliant assemblage was present. Much interest had been manifested in the



JANE HADING.

revival, and every care was taken to make the production a notable one. Superbly mounted and accurately costumed, Delavigne's drama made a fine picture of the troublous days when the crafty Louis ruled France with an iron hand.

To M. Silvain was allotted the task of representing the character of the King, and well did he do it. All the fox-like cunning and shrewdness of Louis showed in Silvain's every word and gesture. The physician, Coitier, whom even Louis feared, was played forcibly by M. Prudhon. Albert Lambert was successful as the Duc de Nemours. That versatile artiste, Mlle. du Minil, adapted herself easily to the role of Marie, the fiancée of Nemours. M. Fenoux was a dignified and impressive Communes, and M. Behr won distinction in the small part of a countryman. Struensee, the new production at the Français, will have its premiere to-night.

Turning to the ridiculous, let me tell you of *Sacré Theodore*, the new vaudeville, or, more properly, farce, at the Cluny. Author Albert Barré's work is a hilarious, but none too moral, hodge-podge of nonsensical complications, resulting from the attempts of one Theodore, a young gallant, to prevent the marriage of his lady-love, Angèle, to a trunk-making rival, M. Hamilton, whom I have had frequent occasion to praise, again showed himself a comedian of more than ordinary ability. *Sacré Theodore* will probably set audiences a-laughing for many weeks to come.

Jane Hading is about to start on an extended tour, under M. Dorval's management. Her opening performance will be at the Alhambra, Brussels, on Sept. 21. After this Antwerp, Amsterdam, Liège, Munich, Vienna, Budapest, and a number of other cities will be visited. From Budapest a long jump will be made to Bucharest, Bulgaria, after which will follow a tour of Russia, commencing at Odessa and finishing at St. Petersburg. Thither the company will go to the principal cities in Finland, Norway, and Sweden. Then will come a week at Berlin, and visits to most of the other cities in the German Empire, and then—back to Paris, you think? Not a bit of it. By steamer to Constantinople and Smyrna. Again westward to Italy, and then through Southern France to Paris.

I think that this itinerary is about the longest on record, taking in as it does twelve countries and covering many thousand miles. It will be at least a year before we shall have the pleasure of seeing Mlle. Hading. M. Dorval has formed an excellent supporting company. A repertoire of Mlle. Hading's greatest successes will be presented.

From Venice we learn that Novelli, the Italian actor, who succeeded so well here last Spring, has opened his season. He received an ovation at each performance.

The Summer season of opera at the Variétés will close on the 15th. The company, however, is not to leave Paris. Its success warrants a continuance, so it will shift to the République, opening the following night. Meantime the company will produce *Love-lace* at the Variétés to-night. The performance will be a benefit for the families of the victims of the *Bourgeois* disaster.

Announcement has just been made regarding Signora Duse's coming tour. Her first performance will be at Naples on Nov. 1, after which the great actress will appear successively at Palermo, Messina, Cairo, Alexandria, Athens, Nice, Paris, Amsterdam, The Hague, Copenhagen, Stockholm, and Christiania. Hedda Gabler, *The Doll's House*, *La Princesse de Bagdad*, and *La Femme Ideale* will be Duse's repertoire in this city. As before, the tour will be managed by M. Schurmann.

There are most attractive programmes at all the *cafés-concerts*. At the Casino de Paris Curtis and Gordon in their boxing act are the features. Belle Gordon's bag-punching has caused a veritable sensation. Guy de Maupassant's *Mademoiselle Fifi*, interpreted by a very good company, closes the bill at the Scala, where M. Marchand has also an attractive quota of vaudeville numbers. The Folies Bergères postponed its opening until Thursday, on account of the severe heat of the past week. A "press view" of Loie Fuller's dances and of the new ballet will occur to-morrow.

Mme. D'Ennery, wife of the author of *The Two Orphans*, died here of pneumonia on Sept. 7. M. D'Ennery is also critically ill.

T. S. E.

## IN AN ACTOR'S MEMORY.

The lifeboat house that is being built at Eastbourne, England, as a memorial to the late William Terriss bears a slab of Aberdeen granite with the following inscription: "This lifeboat house has been erected in memory of William Terriss, with subscriptions received by the *Daily Telegraph* from those who loved and admired him, and who sorrowed, together with all his friends and fellow-countrymen, at his most cruel and untimely end. 1898." "Shadows we are, and shadows we pursue."



## TELEGRAPHIC NEWS

CHICAGO.

A Chronicle of Cook County—What Happened to Hall and His Town.  
(Special to The Mirror.)

CHICAGO, Sept. 26.

Not one of the local managers has reason to find fault with the opening of the season. Business all around has been uniformly good, and in many cases great. Primrose and Dockstader opened the Grand to \$1,400 and over, and the excellent minstrel bill gave such splendid satisfaction that they topped \$7,000 on the week. They give a really great minstrel performance, and deserve the reward. Last night they opened in Milwaukee and were followed at the Grand by Ward and Vokes, who gave their merry farce, The Governors, before an immense audience. The stars and the Daly girls are a host in themselves. They are here for one week.

Although William Gillette gave us a long run of Secret Service here, the return engagement promises to duplicate the success of the first, for star and play came back to Powers' New Theatre to-night to be welcomed by a large and fashionable gathering, and there has been a line at the box-office ever since the sale opened. The same smooth and satisfactory performance is given and the star smokes as many good cigars as usual during the play. By the way, I have often wondered why a cigar has not been named for him. He deserves it of the manufacturers.

The Forty Club's first dinner of the season will be given to-morrow evening at the Grand Pacific Hotel, and it is expected that among the club guests will be William Gillette, Charles Dickson, Edwin Arden, Joseph O'Mara, Jerome Sykes, Charles Harbury, Walter Thomas, Ed B. Jack, the colonels of the three volunteer regiments of Chicago, the Mayor and others.

Island Reed will follow Ward and Vokes at the Grand next week, opening in The Woman Hater, which he has revived with success since the failure of the Rosenfeld play in Boston. Madeleine Lucette Rylee will be here next week to rehearse with Mr. Reed her new comedy, The Voyagers, for production the second week of the Chicago engagement. Two of its acts are located in Hawaii, and Manager Ed B. Jack is now here to look up Hula Hula music. I have advised him to consult with his cousin, Colonel Sam T. Jack, about it.

The Highwayman has "caught on" very largely at the Columbia, and is good for three fine weeks. The second opened to-night. The local critics unite in declaring it the best of the Smith-De Koven operas since Robin Hood, and splendid work is done by Miss D'Arville, Mr. O'Mara, and Mr. Sykes. Big houses have been the rule.

As Madame Modjeska is announced to follow Mr. Reed at the Grand and Julia Marlowe to follow The Highwayman at the Columbia, we have the legitimate in plain sight.

Grant Stuart's new farce-comedy, Mistakes Will Happen, has been whipped into very good shape by Manager Litt's excellent company, and it is now a very laughable entertainment and is filling McVicker's. Nannette Comstock makes the artistic hit of the performance.

At the Dearborn Theatre yesterday the stock company followed Captain Swift with Charley's Aunt, and scored a hit in the funny farce, while up at Hopkins' Theatre the stock company presented a revival of The Mysterious Mr. Jones.

I hear of a new invention called the "telescope," by means of which scenes from plays being presented in New York may be flashed upon a screen set up in Chicago. From what I hear of the New York "successes" this season, I should advise the inventor to construct his screen of asbestos.

The annual benefit of the Policemen's Benevolent Association will be held this year at the Auditorium, during the week of Oct. 3, with two matinees. Kohl and Castle are arranging a great vaudeville bill.

This is the last week of the Masonic Temple Roof-Garden. Sossman and Landis will have another roof-garden of their own next season, at a place not yet told about. After this week the full orchestra of the garden will go to Hopkins' Theatre. Harry Earl will reopen the Masonic in about a month for its first Fall and Winter season, working with the Dearborn and Great Northern.

Remember the Maine, Lincoln J. Carter's latest disturbance of the peace, completed its round at the Academy this week, and A Guilty Mother follows it at the Lincoln, while at the Alhambra another Carter play, The Heart of Chicago, is the card.

Fred Bryton in The Streets of New York was followed at the Adelphi yesterday by Murray and Mack in Finnigan's Four Hundred, and over at the Bijou Hoyt's Bunch of Keys opened to the capacity yesterday. Next week the Irish comedians go over to the Bijou, and next month John L. Sullivan comes to the Adelphi.

With prices ranging from "5 to 25," the Lyceum is dishing up lurid melodrama. Jack Sheppard was followed yesterday by Gentleman Joe. We are told, by the way, that Gentleman Joe is an awful villain. In the police courts all witnesses refer to offenders as "ladies and gentlemen." I don't know why. Last week a witness before me said: "Your Honor, this lady called me a"—well, the only way I could safely express the language would be to dramatize it and produce it at one of your Broadway theatres.

Manager Harry G. Sommers, of the Auditorium, South Bend, Ind., alias Treasurer Harry G. Sommers, of the Columbia Theatre, Chicago, insists that Nat Goodwin will open his new Indiana house next Saturday night, in spite of Nat's game leg. Well, I hope he does.

Kellar, the magician, will follow Mistakes Will Happen at McVicker's, opening next Sunday night, and the Litt farce will go on the road for a long Western tour before touching New York.

Over at the Court Theatre (formerly the Criterion) The Police Patrol is being presented this week.

Whenever she leaves the Auditorium Hotel Mrs. Frank Burbeck is accompanied by a fierce dog as a protector. The dog weighs something like fourteen ounces. It is a vest-pocket dog, and is never seen by railway conductors.

Frank Lane will go out in a new play this season. It is called The Man in the Ring, and he has plenty of money behind him.

The police broke up a cake-walk poker game in my district the other night, and one player who was searched at the station there

was found to have one white chip, 34 cents in cash, a razor, and a six-foot iron. I ordered all the property returned to him except the six-foot, which I will keep for an emergency. "Biff" Hall.

BOSTON.

This Week's Attractions at the Hub—News of the Poster War—Personal Gossip.  
(Special to The Mirror.)

BOSTON, Sept. 26.

There is no question about Boston's theatrical season being in full swing, for the sale of symphony concert tickets took place to-day and the changes of bill brought some of the strongest attractions of the season back to town.

Maudie Adams opened her engagement at the Hollis. She was booked there for last season, but the run in New York caused a cancellation.

The Bostonians are back in their home theatre, for that is really what the Boston should be called, since it was there that the nucleus of the present organization was formed in Pinafore years ago. The novelty of the present engagement is the addition of a new prima donna—Helen Bertram—who was a favorite when she used to come here with the Duff company. There is no new opera to be sung during the stay, The Serenade being given for the opening week, followed by the perennial Robin Hood.

Friends are being given at the Castle Square this week, the revival being made by request. Much of the cast is the same that it was when the play was first given there a little more than a year ago. The principal change is the substitution of James O. Barrows for Horace Lewis. Of course, this means that William Humphrey again gives his realistic death scene as Hans Otto, which is one of the best things that this actor has ever done at the Castle Square.

The Sign of the Cross opened its third American tour at the Boston Museum to-night. Charles Dutton and Irene Rooke are still in the cast, but there is a new Stepanus—Maud Warrilow, who had a difficult task following such an effective actress as Gertrude Boswell.

The Sunshine of Paradise Alley had its first Boston engagement at popular prices at the Grand Opera House to-night, and a packed house was the result. The stage settings were the best that the play has ever had, and the musical introductions were unusually fine.

Chauncey Olcott seems to be the Columbia's mascot. His long engagement there last Winter was the best of the whole season, and the opening to-night was so emphatically successful that it seems positive that this year will see a repetition.

The Wages of Sin is the revival at the Bowdoin Square, being given a splendid production by the stock company. The regular patrons of the house are having a hard time now trying to decide which is their favorite—Fanny McIntyre or Mantle Gilroy. Both actresses are popular.

Way Down East continues its marked success at the Tremont, and is by far the longest and most prosperous run of anything seen in Boston this season. The limit of the run is now announced, as Frank Daniels is to follow Oct. 10 with his opera company. Manager Schoeffel has been in New York arranging to fill the time left vacant by the canceling of E. S. Willard's tour. He had the very cream of the Tremont's season, and splendid opportunities are the result. De Wolf Hopper will thus come to the house much earlier than had been the original anticipation.

The Ballet Girl is in the last week of its stay at the Park, and were it for no other reason than for the presence of Catherine Bartho, the engagement would be a big success. She has repeated the hit of her Aladdin engagement, and to-night she introduced a new Stars and Stripes dance, which was a big hit.

Samuel McKee, Jr., the new business-manager of the Museum, was the guest of the Newspaper Club at its opening dinner of the season last week. Mr. McKee has made hosts of new friends since his return to Boston.

The Bostonians will put their new opera, Ulysses, in rehearsal while they are here. They will probably produce it in St. Louis.

The Great Diamond Robbery is the next play to be given at the Castle Square. That is funny. It never had a production by the old stock company at the Museum.

Walter E. Perkins made a flying call on Boston friends when he played near here in My Friend from India last week. He reports a splendid business. He will play through to the coast, but will make the trip more slowly than had been originally planned. On his return he may play Boston.

Robert Edeson, the popular leading man of Maudie Adams' company, is well remembered here from the days when he had the same position at the Museum.

Frank Dupree is in town booming The French Maid.

William H. Dupont has been engaged by William H. Crane, and made his first appearance at the Hollis last week, playing Neal in A Virginia Courtship with success.

Eliote Enneking, a clever Boston girl, who made such a success when she played at short notice with Margaret Mather here last season, has been engaged to originate the leading part in Irish Volunteers, by J. T. Walsh, which is to be produced in New Haven 10. The author selected her from a number of actresses, and declares that if he had written the play for her it could not suit her better.

Joseph Jefferson has left his Summer home at Buzzard's Bay and come to Boston to begin his rehearsals of Rip Van Winkle. His season will open in Vermont.

Eugene Tompkins, of the Boston, has been to Poland Springs for a few days' vacation.

Judge Adams heard the complaint of the Watch and Ward Society about the painting Rona, went around to see it for himself and decided that it was all right.

William Gerike, who resumes the directorship of the Symphony Orchestra, has returned to Boston. There will be eight new players this year.

Maudie Odell, who will be out of the bill at the Castle Square for a fortnight, will take advantage of the time to go to New York and Washington, to see the opening performances of Sporting Life and The Christian.

The great Odd Fellows parade last week was an expensive affair for the theatres. It came on Wednesday, and all the streets were so blocked that the street cars could not run; hence the matinee attendance was of microscopic dimensions.

Boston has a Hebrew theatre at last, although it may not remain a permanent feature. The Palace has been leased, and

if the venture succeeds it will be continued with this style of entertainment. Lazarus Mitnick has organized a Hebrew stock company, which opened to-day with The Hebrew King Lear, which will be followed by Kal Nidro. Joseph P. Adler comes from New York to play the leading character, and among the others who will remain in the permanent organization are David Levenson, Lazarus Mitnick, Samuel Kestin, C. Pearlmitter, Z. Linkman, Mrs. Dubinsky, Rose Karp, Mrs. Kestin, Mrs. Nodolsky, and others equally well known to Hebrews and unknown to the great majority of patrons of the other houses in Boston.

The poster war continues. The managers spend their good money for lithographs and then the police allow men to come along and cover them up without protest. Interesting developments are expected in court this week when the case comes up for trial. Tom Henry, of the Columbia, deserves praise for the way he is standing up for his rights.

JAY BENTON.

WASHINGTON.

The Christian Produced—Other Attractions—Local News and Gossip.  
(Special to The Mirror.)

WASHINGTON, Sept. 26.

To-night's big event in the Capital City was the stellar appearance of Viola Allen in The Christian. It was an event, too, that drew out the fashion and culture of our society to such an extent as to make one of the largest audiences assembled at the New National Theatre. Notables of high official life were to be seen on every side, and the private boxes teemed with beauty and loveliness. Miss Allen was given a solid and substantial welcome, and her conception and performance of the part of Glory Quayle was voted at once a distinct success. Applause and curtain calls without number demonstratively expressed the strong appreciation. The play throughout absorbed the interest, and with the star's beauty, talent and sterling personality was unquestionably set down as the triumph of the hour. Miss Allen enters upon her starring tour with everything in her favor: A good play, a strong part, an accurate stage environment and a supporting company both admirable and complete. The play is presented in a prologue and four acts. Mr. Caine has followed his novel closely, both in story and characters, but independent departure is made at times to strengthen the dramatic interest. The scene of the prologue is the tilting grounds in the ruins of Peel Castle, Isle of Man. Here Glory rejects the love of Storm because of her infatuation for life in London, and he declares to his father, Lord Storm, that he proposes to take orders in the Church. The first act scene shows the saloon of the Colosseum Music Hall in London. Two years have passed. Glory has made her debut as a music hall singer, and John Storm has taken orders and is conducting his own church at Soho. Glory's success is being celebrated by a company of friends when John Storm comes to her and pleads with her to abandon her life and her friends, which she refuses. The second act shows the anteroom of the Church of St. Mary Magdalen, Soho. This act is full of incident and ends with the notification to Storm that his church has been sold over his head to extend the music hall to further Glory's career. The third act is laid in Glory's apartment in "The Garden House," St. Clement's Inn, where she and John Storm meet after her return from the Derby. Laboring in a frenzy of jealousy and desire to save her from destruction, he attempts to kill her. This scene is one of great strength and intensity. The next act reverts to the church scene. The company is of the best, and the characters are cast as follows:

Honorable John Storm	Edward J. Morgan
Father Lamping	R. J. Dillon
Archdeacon Wealthy	George Woodward
Lord Storm	Mervyn Dallas
Horatio Drake	John Mason
Lord Robert Ure	James Lee Finney
The "Faro King"	Myron Calice
The Manager	Edgar Norton
Brother Paul	Frank J. Keenan
Parson Quayle	Gay Nichols
Mrs. Callender	Mrs. George Dickson
Polly Love	Ethel Marlowe
Betty	Carrie Merrilees
Nettie	Edith Merrilees
Letty	Beale Dunn
Glory Quayle	Viola Allen

The special music that accompanied the entire dramatic action was written expressly by William Furst. The play is magnificently staged, and many new effects in lighting are introduced. The great mob scene in John Storm's church in the concluding act is a stirring feature. The part of Glory Quayle is a comprehensive one, and Viola Allen's conception of the character showed her versatility in a vast degree. The part is that of a person, light-hearted and ambitious, superficially frivolous, morally strong and good at heart. Her love for Storm finally overmasters her ambition for a great career on the stage. John Storm, as portrayed in the book, is a man of extremes; a religious fanatic with unattainable ambitions, and a monomaniac on the subject of the reform of the social life of the East End of London. In the play the character is presented with none of his intensity or high moral aims taken from him, but his religious fervor is so blended with a brighter coloring as to make him a character of greater human interest, without detracting from its dignity. Storm does not die in the play, as in the book. Edward J. Morgan filled the character completely. The vagaries of the part of Archdeacon Wealthy are treated from the humorous side, and George Woodward was especially pleasing. John Mason as Horatio Drake, Mervyn Dallas as Lord Storm, James Lee Finney as Lord Robert Ure, Myron Calice as the Faro King, Frank J. Keenan as Brother Paul, Mrs. George Dickson as Mrs. Callender, and Ethel Marlowe as Polly Love made individual successes. Why Smith Left Home will follow.

A Female Drummer, with Johnstone Bennett in the leading role, opened well at the Lafayette Square. The farce-comedy greatly pleased. George Richards, Eugene Canfield, Tony Williams, Willis P. Sweetnam, and Payson Grahame contributed excellent work. On and Off comes next, for its first American production.

An Enemy to the King was given at the Academy of Music to a large and thoroughly pleased audience. John Griffith as De Lanney proved to be a romantic actor of great strength and ability, and gave a striking performance. Marie Leddy, a clever young actress, heads a capable support. The play was most picturesquely staged. Gayest Manhattan will follow.

Creston Clarke opened a week of repertoire

at the Columbia to-night in The Marble Heart, winning praise from a large audience. Mr. Clarke is supported by Adelaide Prince and an exceptionally fine company. David Garrick and A Point of Honor, The Fool's Revenge, The Last of His Race, and The Bells will be given during the engagement. A Misfit Marriage next.

Marie Howe, who made one of the strongest hits as Baby Truth in the recent production of The Hula Girl burlesque, is one of the most promising of our clever amateurs. She is a bright little actress, clever vocalist, and a dancer the equal of many professionals. Miss Howe is the talented daughter of Dr. Frank T. Howe, dramatic editor of the Evening Star.

Manager W. H. Rapley has transferred his principal doorkeepers this season. William H. Romaine goes to the Academy of Music, and James Jamison, of the latter house, comes to the National.

Walter Evans has been reappointed assistant treasurer of the Lafayette Square this season. Charles Randall has also returned to his old position of main doorkeeper.

James Waters, many years ago connected with the stock company of the Theatre Comique (now the Lyceum), under the management of Budd O'Neal and Company, has been appointed postmaster at Santiago in charge of soldiers' mail.

JOHN T. WARDE.

PHILADELPHIA.

The Cuckoo a Dull Bird—The Rogers Brothers' Reign of Error—Current Bills—Notes.  
(Special to The Mirror.)

PHILADELPHIA, Sept. 26.

The threatened crusade against three of our high-priced theatres by the newspapers has been amicably and wisely settled, and for the present at last, peace prevails.

The Shakespearean Festival at the Park Theatre for the second week presents Othello, with Joseph Haworth and Charles B. Hanford, surrounded by appointments and a company that attracts the attention of our best class of theatregoers and deserves the credit of being the most meritorious organization before the public for this season. The engagement is for four weeks. The Park Stock company with Eugene Blair and William Bramwell opens Oct. 17.

Grand opera season at the Academy of Music will be inaugurated Nov. 30, under the direction of Charles A. Ellis. There will be twenty performances, fourteen evenings and six matinees, covering a period of seven weeks. The subscription list is large, assuring a successful season.

Southwell English Opera company will open the Grand Opera House Oct. 3 with company as mentioned in last week's MIRROR, giving The Queen's Lace Handkerchief, Nadjy for second week, and prospects of La Boheme in English to follow. Charles M. Southwell makes the following statement: "On account of the many conflicting rumors floating around, I desire to state that I am the sole lessee and manager. The advance sales and season subscriptions are already very large, and the prospects are good for a continuance of the large patronage extended this house for the past two years."

The Cuckoo is in its second and last week at the Broad Street Theatre. It has been terribly slated by the local press, and failed to attract public interest. It will likely follow the fate of Little Miss Nobody. Philadelphia theatregoers would have no cause for regret if The Cuckoo in its flight had entirely overlooked the stage of the Broad Street Theatre as a place to roost. The Dodo would have been a more fitting title, for it is the most inane and senseless of birds. It is strange that so clever a man as Carleton should turn out this dolorous, acrobatic play; its dullness only relieved occasionally by the individual efforts of the actors. Jeff De Angelis in The Jolly Musketeers opens here Oct. 3.

Rogers Brothers with their latest effort, entitled A Reign of Error, opened this evening at the Chestnut Street Theatre for a two weeks' term. The company is large, composed of good material with vaudeville features, and promises a remunerative engagement. Why Smith Left Home follows Oct. 10.

The Italian Opera company at the Chestnut Street Opera House is in its second and last week of unprofitable business. It is a splendid organization, known last season as the Bagetto Opera Troupe, and now under new management. The press notices have been favorable, and the public scolded for staying away. Next week Augustin Daly's company, headed by Ada Rehan, will produce for the first time in this country Cyrano de Bergerac. Miss Rehan, in this version, makes Roxane the star role. Denman Thompson follows Oct. 10, William H. Crane Oct. 24.

So far this season there have been more failures than successes, and in consequence, the producing managers are wearing a sickly smile.

Dan Daly dominates the show in The Belle of New York at the Walnut Street Theatre, where it remains for this and coming week.

Judge Dittenhofer, of New York, with S. B. Huey, filed a bill of complaint in the United States Circuit Court in this city last week, to restrain the production of La Boheme by the Italian Opera company, claiming that Charles A. Ellis has, through purchase from Ricordi, secured the sole American rights. As the case could not be heard until after the close of their engagement in this city the bill to restrain was withdrawn and will be immediately begun in New York, where the company is to appear next week.

Manager William J. Gilmore, of the Auditorium, has a genuine novelty this week in Weber and Fields' Pousse Cafe. To-night the house is packed and everybody delighted with Fred Hallen, Mollie Fuller, John G. Sparks, Harris and Fields, Mamie Gehrue, Dally and Hilton, the Fremonts, Johnson Brothers, Thomas O'Brien, and a large array of pretty girls, special costumes and bright scenic equipments. Hyde's Comedians with Helene Mora follow week of Oct. 3.

Northern Lights with the new leading man, Joseph Kilgour, as John Swiftwind, the Indian, supported by the stock company and aided by special scenic effects, is a splendid drawing card this week at the Grand Avenue Theatre. George Edeson, Edwin Middleton, Valerie Bergere, and Emma Madden deserve special mention. The Private Secretary for week Oct. 3.

At Forepaugh's Theatre twelve performances of Darkest Russia will be given this week, with George Learock, Carrie Radcliffe, and the popular stock company. As usual the play is perfectly mounted, the stage manage-



ment excellent and liberal in every detail. Dad's Girl for next week.

Tony Farrell in James A. Herne's beautiful romantic drama, *The Heartstone*, is a good attraction this week at the National Theatre. It is the strongest of Mr. Herne's conceptions, and appeals to all classes. Unique and lovable characters and mammoth scenic effects arouse enthusiasm that proves the success of the star and play. Next week, *Lost in Siberia*. Oct. 10, *Two Little Vagrants*.

Standard Theatre Stock company has a good card this week in *Michael Strogoff*. The stock company works hard, giving twelve very creditable performances each week. Pawn Ticket 210 for coming week.

Natural Gas, with Eddie Girard in the cast, is at the People's Theatre. Soldiers and sailors in uniform are admitted free in the hope of stimulating business. A *Sure Cure* for week Oct. 3.

Dumont's Minstrels, with unchanged programme, appeared at the Eleventh Street Opera House to fair patronage.

One of the best known bill posters in this country, William H. Nagle, died in this city Sept. 23, aged fifty-seven years. He was located since 1890 in the basement of Independence Hall, and retired from business in 1893. His plant is now utilized by the American Bill Posting Company.

S. FERNBERGER.

## CINCINNATI.

Haverly's Minstrels Score—Mantell at the Walnut—Sampson's Gleanings.

(Special to The Mirror.)

CINCINNATI, Sept. 26.

Colonel J. H. Haverly, the veteran of American minstrelsy, was given a royal welcome at the Grand last night, when his minstrels began a week's engagement. In the troupe are Billy Rice, Frank Cushman, J. M. Norcross, Buck Shafer, Billy Lyon, and John Daly. The lovers of a minstrel show are having a treat. Nat Goodwin is underlined.

Robert B. Mantell began his engagement at the Walnut last night before a good house in *The Face in the Moonlight*. Later on he will produce *Monbars and A Secret Warrant*. He is assisted by Corona Riccardo.

Edmund Collier was the original Jean in *A Celebrated Case*, and he is now acting the same role with Mrs. Keene's Stock company at Robinson's this week. Special scenery is being used, and an elaborate performance is given.

The return of the Neill Stock company to the Pike signified the regular opening of that theatre Sunday, when Mr. Barnes of New York was acted, and an enthusiastic house was in attendance. The company consists of James Neill, Herschel Mayall, J. B. Everham, Charles Wyngate, Robert Morris, Emmett Shackelford, Allen Patton, E. L. Brent, George Bloomquist, Fred Wallace, Elythe Chapman, Agnes Maynard, Angela Dolores, Ray Goldman, Florence Modena, and Mabel Kelly.

The White Slave is the current attraction at Heuck's, where it is drawing the usual large audiences.

The Murray-Lane Opera company began its last week at Chester Park yesterday in *Girofle-Girofla*. Mr. Murray and Miss Lane sang with their usual unction, and the other principals and the chorus likewise with spirit and precision. Mr. Murray has in contemplation a season of light opera to be given at the Auditorium beginning next week. He will have his stock opera company and make a change of bill weekly. Nina Pugh Smith made quite a hit in her work with the company last Tuesday and Thursday nights.

Buffalo Bill's Wild West Show will soon be seen here at the Ludlow Lagoon.

WILLIAM SAMPSON.

## ST. LOUIS.

Mississippi Murmurs—Plays and Players in Missouri—Gossip.

(Special to The Mirror.)

ST. LOUIS, Sept. 26.

The stock company at the Grand Opera House did excellent work last week in *Too Much Johnson*. Maud Edna Hall and Emmett Corrigan were particularly pleasing, while the rest of the cast gave them adequate support. The vaudeville cards were also strong. Very large audiences attended. Yesterday *The Wife* was put on, the interest centering in the work of Catherine Campbell, specially engaged for the part of Lucille. She was warmly received, and gave a very artistic performance. She dressed the part beautifully. The vaudeville features were Falke and Semon, Harry Atkinson, Grant and Norton, the Brothers Whitney, and the biograph with new views. Two very large audiences saw the performances yesterday.

The new stock company at the Imperial gave *A Wife's Peril* last week to large and appreciative audiences, the work of Minnie Seligman, Mr. Lyons, Mr. Hanley, and Mr. Williams being very good. Yesterday the old favorite, *Hazel Kirke*, was given, Miss Seligman, Mr. Lyons, Mr. Hanley, and Mr. Williams taking the leading parts and acquitting themselves with great credit. Two big audiences saw the first two performances.

Andrew Mack opened the season of the Century last week in *The Ragged Earl*. His sweet singing was a feature of the production, as was Annie Ward Tiffany's portrayal of the servant. The supporting company was excellent. The attendance was not as large as it should have been. To-night *The Conquerors* will be given.

"Jack" Haverly's Minstrels held the boards of the Olympic Theatre last week, and they put up some novel features. The shining feature of the performance, however, was the Nichols Sisters in their negro turn. Their singing, dancing and general work made a big hit. The audiences during the week were fair ones. Last night *Shenandoah* was presented with new scenic effects. The production was most inspiring, and the two leading people, Maurice Barrymore and Mary Hampton, did some very strong and effective work. There was a big attendance.

Tennessee's Partner proved to be a very pleasing production last week at Havlin's Theatre, and was presented before large audiences. The leading people were Estha Williams, Jane Corcoran, and Harry Mainhall. Yesterday, On the Wabash, telling a pretty story, and given by a good company, proved to be a winning attraction.

The vaudeville at the Columbia last week was one of unusual excellence. Josephine Gassman and her pickaninnies, Downing in a scene from *Ingomar*, Giacinta della Rocca, and S. Miller Kent in a little sketch were the leading features. Twice yesterday, when the new bill was put on, was the theatre

crowded. The list included Madame Tary, the Deltorellas, James Thornton, Bonnie Thornton, the Romulo Brothers, and S. Miller Kent.

Bryant and Watson's Australian Beauties and the Baroness Blanc drew big audiences to the Standard last week. Yesterday Frank Rider's *Moulin Rouge* opened and drew big audiences.

A report is going around that Manager Garen, of Havlin's, has at last decided to leave the ranks of the bachelors and get married. A wealthy and handsome young society lady here is said to be the cause of it.

Frank Arnette, business-manager of On the Wabash, was in town all last week.

Byrd Worrell, the new manager of the Century, is making himself very popular with the public and press.

There is newspaper talk of a new theatre to be located at Seventh and Franklin Avenue. A building now occupying the site will be converted into a theatre at a cost of \$150,000. It is also said that Colonel Hopkins will give the use of his name to it. Al Spink, the well-known sporting writer, now sporting editor of the *Post-Dispatch*, it is said, will manage it. It will be on the continuous order.

W. C. HOWLAND.

## BALTIMORE.

The Lyceum Theatre Stock Company's Success—At Other Houses.

(Special to The Mirror.)

BALTIMORE, Sept. 26.

The vaudeville operetta, *Hotel Topsy Turvy*, was presented by a first-class company at the Academy of Music, and was thoroughly enjoyed by a large audience. In the company are Aubrey Boucicault, Eddie Foy, Henry Norman, Frank Doane, Frank Smithson, Marie Dressler, Miss Falke, Majorie Relyea, Marie Miller, Edna Aug, Carrie Perkins, and a large number of acrobats. May Irwin, in *Kate Kip*, Buyer, will follow.

The Idler formed the bill for the second week of the season of the stock company at the Lyceum Theatre. The work of the company was uniformly satisfactory, and while the old members are holding their own the new members are fast becoming popular. Manager Albright has displayed excellent judgment in selecting his company and contributes no little to its success by his own efforts. Niobe has been selected for next week, and is now in rehearsal. A vote is now in progress for the play to be presented week of Oct. 24, and it looks as though *The Charity Ball* would win.

William Morris heads a company at Ford's Grand Opera House, presenting *Under the Red Robe*. Creston Clarke will open in *The Marble Heart*.

A Hired Girl is the attraction at the Holiday Street Theatre, Thomas J. Ryan appearing as the Girl. At the conclusion of the week it will give place to *Two Little Vagrants*.

The management of the Lyceum Theatre should feel proud of last week's business. This was the opening week of the stock company, and the house was simply packed every night. Manager Albright was forced to make several speeches, to thank his patrons for their cordial reception of his company.

My Friend from India is the bill at the Auditorium Music Hall. It is presented by a capable company, including among others Charles Bradshaw, George Mack, Charles Mitchell, Lester Gruner, Ernest Warde, Lute Vrohman, Ada Gilman, Louise Arnett, Mabel Strickland, Ethel Strickland, and Margaret Otis. Weber and Fields' Vaudeville Club is underlined for week of Oct. 3.

HAROLD RUTLEDGE.

## ON THE WABASH.

Joseph Arthur's new play, *On the Wabash*, made a hit in Indianapolis, where it was produced last week. The critics say that it created a sensation only second to that made by *Blue Jeans* on its initial appearance.

The play is described as a true-to-life picture of life among the humble in Indiana. A village choir and a country brass band are effectively introduced. The atmosphere is rustic, sentiment and humor are present in delightful contrast, and the scenic background is picturesque.

Mr. Arthur attended the opening performances of his play in Indianapolis.

## PRIMROSE AND DOCKSTADER WINNERS.

The combination of the two cleverest lights of the minstrel stage, George Primrose and Lew Dockstader, has caused to return to minstrelsy one who has been greatly missed for the past four years, and that prodigal is Lew Dockstader. George Primrose has been with us continuously for many years, each year becoming greater. And it is safe to say that never before has his name been at the head of such a winning aggregation as that of the present season.

Since the very first night of their existence the Primrose and Dockstader Minstrels have proven a winner, playing the leading theatres in the large cities at higher prices than minstrelsy has reached or catered to in the past. In the cities of Detroit, Cleveland, Pittsburgh, and Chicago, where they have recently appeared, the capacity of the houses in each city was tested at every performance. During the engagement of Primrose and Dockstader at Cleveland, Hon. M. A. Hanna occupied a private box with his family, and congratulated the two stars of minstrelsy upon the excellence of their performance, and at Chicago last week Hon. "Billy" Mason, of Illinois, occupied a box and pronounced the performance the greatest he had ever seen.

The representative managers in whose house this superb attraction is appearing praise the combination of Primrose and Dockstader and their company. Primrose and Dockstader nightly receive an ovation, and their great American minstrels are a winner.

## BUSY OFFICES.

One of the busiest theatrical offices in town is that of James R. Waite. Since the formation of the scheme of creating a corporation to furnish the public with ten, twenty and thirty cent amusement enterprises on a large scale, Mr. Waite has been flooded with letters from people both in and out of the theatrical profession wishing to buy stock. Applications for engagements have also been so numerous that his two able lieutenants, Albert Meilen and Josh Ogden, have been kept busy. Mr. Meilen has settled on new offices, which will soon be occupied by the company, where they will proceed to get things in smooth running order.

## SUCCESS OF WEST'S MINSTRELS.

William H. West's Big Minstrel Jubilee played in Providence, R. I., the fore part of last week, scoring the most pronounced success. It does not seem possible for greater praise to be given a performance than was lavished on this attraction by the press of that city. The large business which this company has enjoyed was duplicated in New Haven, Waterbury, and Bridgeport. The minstrels are in Brooklyn this week, and the theatre is filled nightly.

## THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Ralph E. Cummings Stock company played *The Two Orphans* week of Sept. 12 to the largest business ever known at the Cleveland Theatre. *Woman Against Woman* was played last week to overflowing houses. Mr. Cummings has had great difficulty in procuring suitable women. The theatre is so large that it requires strong voices, and the effect of the climate on the voice is not altogether pleasant. The company has been playing six weeks and has had fourteen different women thus far. Blanche Douglas has retired from the cast for a short time, and Grace Atwell is the present leading woman. William H. Worth is directing the production this week of his play, *The Ensign*, which Mr. Cummings says is the best production the play ever has had. A long list of old-time scenic successes will be produced in the near future. The list includes *The Lights of London*, *Monte Cristo*, *The Silver King*, *The Roman Rye*, *The World*, and *Youth*.

The revival of *Our Boarding House* by the stock company at the Theatre Francaise, Montreal, last week drew crowded houses. While *Our Boarding House* is old-fashioned, its comedy is rich, and the company did both themselves and the play justice. The two leading roles, Colonel Elevator and Professor Gillypoot, were in the hands of Harry W. Rich and Walton Townsend respectively. Mr. Rich did clever character work, and Mr. Townsend as ever was careful and painstaking. Molly Havel, Esther Moore, Nellie Calahan, and Charlotte Deane made as much as possible out of their parts. Hallett Thompson, formerly leading man with James O'Neill, has been engaged for leads at the Francaise. This week Thomas J. McGuire, a Montreal favorite, will return to the company. In Mizoura will be the bill.

The new Woodward Stock company opened its regular season at the Creighton Theatre, Omaha, Sept. 11. The event was the occasion of quite a demonstration, a representative audience of Omaha's social set being present. The old members of the company, Charles Beely, Emma Brown, Wilson Enos, Walter D. Greene, and Hal Davis, received ovations from their numerous admirers and friends, while the new members of the company were also cordially received. The bill, *Men and Women*, was well cast. Scenic Artist Morris painted a superb white and gold interior for the first and fourth acts, and special efforts had been made to have the scenic environment the finest possible. Individual successes were scored by Wilson Enos as Governor Rodman, and by Walter D. Greene as Calvin Standman. A special matinee was given by the company on Sept. 15 exclusively for the Mystic Shrine and their ladies, it being the order's special day at the Omaha Exposition. The occasion was marked by good feeling and friendliness, both before and behind the curtain. Flowers were presented to the ladies of the company. A banquet was given by the Shrine to the company after the performance. Souvenir matinees were inaugurated at the Creighton week of Sept. 11. Photographs of Walter D. Greene were distributed at the Wednesday matinee. Mr. Greene has become a favorite with Omaha audiences.

The stock company at the Third Avenue Theatre in this city will open its season Oct. 1, under the management of Pincus and Brennan. Monte Cristo will be the bill. Specialties will be given between the acts. The prices of admission have been reduced to 10, 20, 30, and 50 cents. Matinees will be given daily, and the bill will be changed each week. Each play will have an entirely new production.

On Monday next the Grand Opera House Stock company, Indianapolis, will open its season. Included in the company are Lavinia Shannon, Lillian Darley, Florida Kingsley, Wright Huntington, Hardee Kirkland, and Frederick Conger. The productions will be under the efficient direction of Walter Clarke Bellows.

The Fatal Card was the offering of the stock company at the Columbia Theatre, Newark, N. J., last week. Large houses attended, and an excellent performance was given. Robert Neil and Ed Coulter Brinker made special hits. Sedey Brown has succeeded W. H. Lytell as stage-manager of the company. A. C. Quinby, Ed Sautell, and William Belknap are special engagements for the company's production of *The White Squadron*.

At the East End Theatre, Pittsburg, the stock company presented *The Black last week*. Walter Edwards, W. A. Whiticar, Selene Johnson, and Laura Almosino again won favor in the principal roles. *The Burglar* is the bill this week.

The offering by the stock company at the Girard Avenue Theatre, Philadelphia, last week was *The Mysterious Mr. Bugle*. Joseph Kligour as Pallinger, and Edwin Emery as Fondacre were seen to excellent advantage. Valerie Bergere as Betty gave a very careful performance, while Emma Madden's Louise Tote was most artistic. Mr. Middleton as Checkwell gave a delightful character sketch of the honest servant. Altogether the presentation scored another success for Managers Duran and Sheeler. Northern Lights is presented this week with the full strength of the stock company.

The opening of the Imperial, St. Louis, last week was a triumph individually and collectively for the new stock company. Lawrence Hanley was greeted with rounds of applause. His *Mr. Thornton in A Wife's Peril* was an excellent piece of acting. Mr. Hanley is undoubtedly the most popular actor in St. Louis. Edmund D. Lyons scored a pronounced hit as Sir Woodbine Grafton, several of the critics speaking of it as the best characterization he has presented in this city. Minnie Seligman was a wholly satisfactory *Lady Ormonde* and deserved the praise the press gave her. All of the other members of the company acquitted themselves most creditably. After the first performance Manager Gumpertz gave the company a banquet. Toasts were drunk to the success of the house. Hazel Kirke is revived this week with Mr. Lyons as Dunstan, Mr. Hanley as Lord Travers, Miss Seligman as Hazel, Malcolm Williams as Pittacus Green, and Frank Lowe as Aaron Rodney. Next week Richard III. will be given, Mr. Hanley taking the title role. Manager Gumpertz proposes to include this play in Mr. Hanley's starring repertoire next season. The staff of the Imperial remains the same as last season, and includes Arthur Gerlich, treasurer, and Clark D. Brown, press agent.

The Lyceum Theatre, Baltimore, on Sept. 19 was the scene of what was probably one of the most remarkable occurrences in the annals of Baltimore stage-land. A happy, good-natured audience filled the theatre from the footlights to the rear row in the upper gallery. It was there to welcome back to Baltimore the old members of the Lyceum Theatre Stock company, and to make the new members feel at home. With true Baltimorean hospitality was the welcome given. Each member, old and new, received an ovation that lasted so long that the players were at a loss to know how to receive it. As the curtain went down on the first act of *His Wife's Father* there was another outburst. The curtain rose on the entire company. Floral offerings came until the stage was fairly banked with them, and the entire theatre laden with their perfume. But the audience did not propose to stop there, but demanded speeches from every member, and they got them. Some were short, but expressive, and all were heartfelt and sincere. The company, if anything, is stronger than last year, and the production of *Martha Morton's* bright comedy was extremely excellent. Percy Winter has returned to take charge of the stage, and it goes without saying that every detail will be most excellently carried out under his supervision. Frank Rolleston, the new leading man, will undoubtedly prove an

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THE NIGGER BOARDING HOUSE. By Olive Wendlandt.

THE PACE THAT KILLS. By John G. Barnes.

TRAVESTY ON CAMILLE. By Frances M. ...



## THE USHER.



The hope expressed last week in this column for Francis Wilson's success with his new opera, *The Little Corporal*, has been completely realized.

The public sealed the piece with approval the first night; some of the newspapers acclaimed it the next day and a few indulged in the customary snarls; but after Tuesday night the house was entirely sold out at every performance, and to-day the sale of seats ahead is remarkable, not to say unprecedented, for this early part of the season.

*The Little Corporal* is genuine comic opera. The plot is interesting, its working out is ingenious and the humor is excellent. Good taste rules the production, which is wholesome as well as merry. The music is delightfully melodious. In short, this piece is worthy to rank beside the German and French operettas of a decade back in point of artistic merit.

As for Wilson himself, he has never appeared to greater advantage. He acts the intendant who masquerades as Napoleon with the art of the true comedian, never descending to coarse buffoonery or gross caricature, and producing his comic effects by thoroughly legitimate methods. His success in this role marks a distinct step in comic opera advance in this country.

The triumph of a courageous leader in the cause of free and independent art is particularly gratifying at the present time.

Sensational newspapers published stories recently to the effect that Anton Seidl's ashes remain unclaimed in the chapel of the Fresh Pond Crematory, enclosed in a tin box and evidently abandoned.

These publications caused distress to Mrs. Seidl, who has just returned to New York and who has not yet recovered from the prostration caused by her heavy bereavement, and annoyance to the friends of the dead musician. Denials sent to the newspapers guilty of this cruel fabrication were refused publicity by them.

The ashes of Anton Seidl have not been forgotten or abandoned. Several months ago friends and admirers subscribed a large sum to provide a bronze urn, which is to receive them ultimately. A number of noted sculptors and designers have furnished models in competition. When the committee in charge has selected one of these the work will proceed at once. Meanwhile, Seidl's ashes remain temporarily in the crematory chapel. The subscription having been private, those in charge of it did not blazon and advertise it; hence the ignorance and the mistake of the sensational papers.

The final resting-place of the massive urn has not yet been decided. Had we a great opera house devoted to music art exclusively that would be the best; but it would scarcely be fitting to deposit the great conductor's ashes in an edifice occasionally given over to wrestling exhibitions and other miscellaneous shows. The Park Department has suggested Central Park. The apex of the lofty Brunhilde rock on Seidl's Catskill estate also has been spoken of. The choice, however, will probably be the Metropolitan Museum of Art, and it would be an eminently appropriate one.

When one looks back at the records of the American stage during the past few years one fact will strike him clearly. It is that such encouragement as the drama and dramatic art have received has come from the stars and actor-managers.

Generally speaking, their tendency has been upward and onward in the face of the obstacles set in their path by those that are speculators and commercialists, simply and solely.

Since the virtual disappearance of the old producing stock companies in the principal cities, the younger generation of dramatists—I refer especially to native dramatists—have had to rely almost entirely upon a handful of stars for a hearing, and while these stars have not been able to do everything, they have at least kept the breath of life in the American drama, and that is a good deal.

Beyond a shadow of doubt, it is to the actor-manager and to the future development of the renaissance stock company that we must look chiefly for the prospective rescue and rehabilitation of the theatre, viewed in its higher aspects, in this country of ours.

The delight of Mr. Daly's musical productions lies not only in the artistic spirit in which they are made, but also in their refinement and absence of the slightest suspicion

of an appeal to the appetite for "spice" which sundry managers consider the only appetite worth satisfying.

Take the Venetian carnival scene in *A Runaway Girl*, for example. One can readily imagine how it would be treated by the class of entrepreneurs referred to. The stage would be crowded with fleshy women in tights; there would be a laborious skirt dancer instead of a graceful quartette of ballerinas; there would be a conventional march of beefy girls with kalsomined faces who would ogle the boxes and front rows; there would be buffoonery by so-called comedians, and all the rest of the senseless *alla podrida* that constitutes the average entertainment of this description.

But in Mr. Daly's hands even a merry trifle like *A Runaway Girl* becomes as dainty as Dresden china; charming costumes delight the eye; a skillfully selected cast works harmoniously and homogeneously; the comedians eschew gags, and the result is seen in crowded houses, composed of New York's best people, relishing to the utmost the fun and frolic, the grace and color, the melody and good acting of the piece.

Another thing: players that Mr. Daly has taken from other companies are seen to better advantage than ever before. The discipline and guiding spirit of Daly's stage works marvelous changes. Faults disappear, talents develop, ebullition is curbed, and there is no disposition shown to get outside of the picture.

Blanche Roosevelt, who died the other day, had no great ability as an artist, but she possessed a genius for utilizing opportunities to further her professional ambitions. General Sherman's kind heart and helpful nature led him to stretch out the hand of encouragement to many a struggling aspirant for dramatic and musical honors. But his protégés sometimes were not selected with a due regard for their artistic capabilities.

Among others he bestowed his friendly interest upon Miss Roosevelt, who, fifteen years or more ago, came here to sing in light opera. She instituted a weekly musicale at her hotel, preceding her appearance. One of these General Sherman was expected to attend as the guest of highest honor. The hours went by and the hostess was in despair, for the General did not arrive. Lethargy fell upon the assemblage, which the playing and singing of mediocre people could not dissipate. About midnight the grim old warrior, wrapped in a long military cape, appeared on the scene, and joy beamed on Miss Roosevelt's handsome face. "Oh, General," she said impulsively, "I've refused to sing until you came. What would you like?"

"Nothing," he answered laconically. The lady's face fell.

"You see," he continued, "I have been down at the Academy this evening listening to Patti as Marguerite, and I don't want the memories disturbed before I go to my dreams."

It was rather tough, but Miss Roosevelt took it good-humoredly, for she knew that the old General had no thought of being ungallant when he said just what he meant in his own delightfully blunt fashion.

A writer for a daily newspaper of this town sagely remarks, apropos of "indecorous" exhibitions, that "Indecent shows inside the theatres are no offense to people who do not desire to see them."

On this theory nothing is baneful that is out of sight.

The proximity of an "indecent show" running without let or hindrance is in no sense demoralizing or injurious to the morals of a community, according to this philosopher, who favors the method of the ostrich of the desert in these matters.

If imitation is the sincerest flattery, then the manager who originated the absurd misuse of the verb "present" in his advertising to describe his function in bringing a star or a play before the public must be in a pleased frame of mind, for there are several other men whose ideas of words and their uses are equally nebulous and who have seized upon this euphemism in the belief that it adds dignity and importance to the user.

A star must feel highly complimented to read on the billboards that Mr. So-and-So (in large type) "presents" him, and that it is by the grace of Mr. So-and-So—who books his route and orders the printing and haggles over the salaries—that the public have an opportunity to see and hear him. And the author doubtless thrills with pride when he reads in the newspaper advertisements that Mr. Whatdycallhim loftily "presents" his play.

This silly and ignorant affectation is simply a little sign of these times of ours. Vulgar and illiterate speculators have tried to hitch the cart before the horse, and naturally they have acquired a distorted view of the situation—particularly of the importance of their personal relation to it.

THE MIRROR has frequently said that the manager who honestly wishes to protect his public from speculators can do so without the slightest difficulty. Mr. Daly and others have abolished the nuisance, for the reason that they are not allied with the speculators themselves.

I am glad to see that the *Herald* in an unusually outspoken editorial yesterday expresses the same conviction. It said:

"A very few managers who have been per-

fectly fair and square toward the public have succeeded in completely freeing their playhouses from the blight of the speculator. The large majority, however, 'stand in' with the speculator, let him have all the seats he wants, usually in the most desirable parts of the house, and if they do not actually divide profits with him they at least regard the speculator as one of their most useful agents in squeezing more money out of the public than most plays are worth."

## A CHAT WITH WILLIAM C. CARL.

William C. Carl, the noted concert organist, has lately returned from Europe, bringing with him a number of important new musical works and a vast fund of renewed energy which he is already devoting to the arrangements for his Winter tour.

"My trip this season will be an unusually long one," said Mr. Carl to a *MIRROR* man, "and I am very busy with the preparations. My tour will begin in October. Early in November I am to appear at the first concert of the Seidl Society in Brooklyn, and the Baton Club, which is under my direction, is to give three concerts later in the season."

"You visited Alexandre Guilmant in Paris, did you not?"

"Yes—or rather at his villa at Mondon, a suburb of Paris, near St. Cloud. It is worth one's while to make a long pilgrimage for the reward of resting in so beautiful a place, amid such refreshingly artistic environments, at the end. It was near there, you know, that Mademoiselle Delna, of the Grand Opera in Paris, spent her childhood."

"And did you ever see her there?" asked the reporter.

"Indeed, yes," said Mr. Carl. "I will tell you about her. When I visited Guilmant eight years since we used often to go to a little cafe—an ideal little cafe with arbors, and tables under the trees—which stands but a short way from the villa gates. The granddaughter of the landlord was a vivacious little girl of fifteen who used to serve the customers one moment, and the next be off in a secluded corner of the garden singing some popular folk song in a voice that many a prima donna might have envied."

"We often said to her—Guilmant and I—'Petite, why do you not go to Paris and study?' and in answer she would shrug her little shoulders and say, 'But no, messieurs, it is here that I am happy, and of Paris I know nothing.' Later on, however, someone with more influence over her than we asked the same question, and in the end she changed her mind, and the loiterers at the little cafe no longer heard her songs nor received their goblets of claret from her dainty hands."

"She went to Paris, worked untiringly, and three years ago made her debut at the Opéra Comique in *Les Trojans*, of Berlioz."

"This year, when I arrived in Paris, the billboards of the city bore her name, printed in enormous letters—a thing which means far more in France than it does here—and on the boulevards people seemed to think and speak only of 'Mademoiselle Delna, the greatest soprano of the Grand Opera.'"

"A child of good fortune, certainly," said the reporter.

"Say, rather, a child of genius!" exclaimed Mr. Carl.

## MISS RICCARDO RETURNS TO THE STAGE.

Last season Corona Riccardo planned a starring tour in a dramatization of one of Tolstol's novels, but illness prevented her from carrying out the idea. She had previously appeared in England with Wilson Barrett's company, making a success, especially as *Berence* in *The Sign of the Cross*—a play that doubtless owed its origin to Sienkiewicz's "Quo Vadis," although credit was omitted from the playbills.

Miss Riccardo is an Italian, but she has spent most of her life in America and she speaks English without a trace of accent. She is gifted with striking beauty, and those familiar with her histrionic achievements claim that she possesses unusual powers.

Miss Riccardo left New York as soon as she was able last Winter and went to California, where she regained her health and strength slowly. She was offered the leading position in the Frawley company of San Francisco, but she did not accept it, as it is her intention soon to resume her starring project. Meanwhile she is temporarily playing leading parts with Robert Mantell, who is delighted with her work. In St. Louis the critics praised her acting to the skies during a recent engagement there, and predicted a brilliant future for her.

## TONY PASTOR ON MINSTRELSY.

Tony Pastor has an excellent article on "The Beginning of Negro Minstrelsy" in the September issue of *Every Month*. The article is embellished with portraits of the Bryants, the Christys, and other famous performers, and it is much more readable and correct than previous articles on this same subject by Laurence Hutton and Joel Chandler Harris. Mr. Pastor errs, however, in one statement. He says that Charley White, who died in 1891, was at that time playing the negro preacher in Bartley Campbell's *White Slave*. This is an error that frequently creeps into the biographies of Charley White, who made his last appearance at Harrigan's Theatre (now the Garrick), playing a small negro character in *Reilly and the 400*. He died during the first week's run of the play, and the part was so unimportant that after Mr. White's death it was cut out.

## MR. DALY'S CYRANO PRODUCTION.

Ada Rehan will appear next Monday at the Chestnut Street Opera House in Philadelphia, as Roxane in *Cyrano de Bergerac*. Charles Richman will play the title-role. This play may open Mr. Daly's dramatic season in New York about the middle of November. The probability now seems to be that Miss Rehan and the stock company will appear at Daly's, while *A Runaway Girl* will be transferred to the Fifth Avenue Theatre, where Mr. Daly has secured the three months' interval of time between Joseph Jefferson and Mrs. Fiske's engagements.

## TROUBLE OVER AN OPERA.

Trouble is brewing over the American copyright of Puccini's opera, *La Bohème*. Boosey and Company, having sold the rights for this country to Charles T. Ellis, are seeking an injunction to restrain the Royal Italian Opera company from presenting the work. The case will be brought to court when the organization reaches Brooklyn.

## GOSSIP OF THE TOWN.



A bright Detroit girl, Aida Rivers, who is one of the most promising of the younger character comedienne, is pictured above. She is particularly adapted to New England types, although she plays any line of characters. Miss Rivers was engaged for her first important role by Oscar Hammerstein, who discovered her ability for comedy. A good mezzo-soprano singing voice materially assists in her work, as there is a general demand for a "character specialty." She has been engaged to originate a part in *The Victorian Cross*.

R. L. Giffin, manager of the Manhattan Beach Theatre, Denver, arrived in town last week to attend to some matters of business which for the present are *sub rosa*. "The Summer season at the Beach," said Mr. Giffin, "was very successful from both business and artistic viewpoints."

James S. Barrett, who enlisted with the First Regiment Pennsylvania Volunteer Infantry at the first call for troops, is at his home in Philadelphia on a thirty days' furlough. His regiment will be mustered out at the expiration of that time, and he is considering an offer from the Patty Murphy company for the coming season.

The Hiatt-Hall Stock company is in process of reorganization, and will take the road again shortly.

John Cumberland is playing juvenile and light comedy parts with the Hollis Stock company through the Canadian circuit.

Blaney and Vance have booked their *A Female Drummer* company to open at McVicker's Theatre, Chicago, on Oct. 23, for an extended run.

The critics of Washington, D. C., were lavish in their praise of Hotel Topsy Turvy, which was produced in that city last week, and will open at the Herald Square Theatre next Monday. It was pronounced one of the best offerings of its kind that had ever visited Washington.

Edmund Tearle has purchased from John A. Stevens the English rights to *The New Unknown*.

Owing to the sudden illness of Nick Long, of The Telephone Girl, Fred M. Mayer, representative for Louis Mann and Clara Lipman, assumed at short notice the difficult role of the Brazilian at the Amphion Theatre, Brooklyn, last week, and was very successful in the character.

The Boston war between the billposters and the theatrical managers is going on. The latest phase is the securing of warrants for the arrest of men who have been going about posting objectionable stickers upon the bills which the managers have upon their stands.

If there is an actor who is without a marriage certificate, he should write to Manager Magee, of the Grand Opera House, Boston, who has been cherishing one ever since last season. It was sent on from Milwaukee by the clergyman who tied the knot, but the groom had left Boston, and the manager still keeps the document.

George H. Brennan was in Boston last week to visit old friends, and incidentally to conclude arrangements for the engagement of his star, Thomas F. Shen, at the Grand Opera House soon.

Ethel Balch, of the Boston Ideal Opera company, was married at South Norwalk, Conn., on Sept. 20, to Arthur Pratt, a non-professional, of Holyoke, Mass.

Most flattering notices were given Joseph Haworth by the Philadelphia critics for his performance of Cassius in the revival of *Julius Caesar* at the Park Theatre, in that city, last week. One paper stated that no one should miss the performance, if only for the opportunity to see Mr. Haworth's Cassius.

The Burrill Comedy company, supporting Laura Hulbert, will open on Oct. 10 at Danville, Pa. The repertoire will include *Infatuation*, *Somebody's Daughter*, *Old Glory*, *True as Steel*, *Rip Van Winkle*, *My Uncle from India*, *The Octoroon*, *Moths*, and *Ingomar*. The season is all booked.

George W. Jacobs will manage the tour of Paul Caseneuve this season.

Joseph M. Gaites' musical farce-comedy, *The Air Ship*, has been well received, playing, it is said, to delighted audiences, and receiving praise from the press and repeated offers of return dates at better terms. There are twenty-two people in the cast, Marie Stuart, Raymond Finlay, and Lottie Burke scoring hits. The company, now in the Northwest, will be seen in New York in February.

J. H. Haverly, who came to New York last week on business, left on Friday night for St. Louis to join his minstrel company, which will be the attraction at the Fourteenth Street Theatre, in this city, week of Oct. 23. It is said that Haverly's Minstrels played in Chicago to nearly \$17,000 in two weeks.

Mase Edwards, manager of the Stillman Theatre, Plainfield, N. J., was in town last week.



## AT THE THEATRES.

## Academy—Sporting Life.

Melodrama in four acts by Cecil Raleigh and Seymour Hicks. Produced Sept. 28.

John, Earl of Woodstock . . . Robert Hilliard  
Sir Charles Braybourne . . . Beresford Webb  
Honorable Dudley Stahhope . . . H. G. Lonsdale  
General Reginald Molyneux . . . Charles Walcott  
Isidore Andread . . . Frank Burbeck  
Sergeant Dan Doxey . . . R. A. Roberts  
G-offrey Pilgrim . . . Robert Paton Gibbs  
Joe Lee . . . William Bonelli  
George Gale . . . A. W. Moore  
Malet de Carteret . . . Fraser Coulter  
Miles Cavanagh . . . Joseph Wheelock  
Philip . . . Charles F. Gotthold  
Jordan . . . Fred W. Strong  
Mayor . . . John Ince  
Burton . . . J. K. Childs  
George Gale . . . Thomas Whitcomb  
Crane . . . William Elmer  
Mason . . . Charles Harris  
Red Mike . . . George Russell, Jr.  
Joe Spratt . . . Harry McCardie  
Jim . . . Ed Connors  
Nora Cavanagh . . . Jeannette Lowrie  
Kitty Cavanagh . . . Adeline Adler  
Clara . . . Marie Cahill  
Jennie . . . Mabel Norton  
Olive de Carteret . . . Elita Proctor Otis

Sporting Life, an English melodrama in four acts, had its first American production at the Academy of Music last evening. The drama owes its authorship to Cecil Raleigh and Seymour Hicks, who were also responsible for The Sporting Duchess. Like that play, Sporting Life requires a large cast and most elaborate scenic accessories. Jacob Litt, manager of the production, has spared no expense in satisfying these requirements, and the play, both in point of players and of scenic investiture, is the peer of any production of its kind that the American stage has seen.

John, Earl of Woodstock, the hero of Sporting Life, has sowed his wild oats with a free hand. In the world of the race track and the prize ring he has become a prominent figure. So dearly has he paid for his taste of "life," however, that he finds himself bereft of money and estates, and face to face with ruin. To pile on the agony, Woodstock is the object of the machinations of a villain and a villainess—namely, Malet de Carteret, an unscrupulous financier, and his wife, Olive. In days gone by, Woodstock has had a liaison with Olive, and she now seeks to prevent his marriage to his sweetheart, Nora Cavanagh, the daughter of his trainer. Olive's worthy husband has cast a covetous eye on Woodstock's mare, "Lady Love," the favorite for the Derby, and prospective winner of a fortune for her owner. Olive, with her smiles, lures Philip Cavanagh, Nora's brother, into her net, and to please her he forges Woodstock's name for £6,000. The forged note is presented to Woodstock as a topper to his other misfortunes, but he magnanimously resolves to pay it and save Nora from the sorrow the exposure of her brother's crime would cause her.

In his extremity, Woodstock seeks the aid of Isidore Andread, a Jewish money lender, who agrees to furnish him with money to pay his debts, provided he will give him a lien on the mare. After this, Woodstock is approached by De Carteret, who offers to buy "Lady Love," with the idea of "fixing" the race. Woodstock indignantly refuses, and Andread, who proves to be not such a bad fellow after all, spoils the game by announcing that the favorite will run, and under Lord Woodstock's colors.

Failing at this game, De Carteret plays another card by drugging, at the last moment, Joe Lee, a young "unknown," whom Woodstock is backing against Crake, a noted pugilist. When the fight is called, at the National Sporting Club, in London, the "unknown" is unable to appear, but Woodstock promptly dons the gloves, sails into his opponent, and knocks him out.

De Carteret, aided and abetted by others, also attempts to kidnap Woodstock, with the object of ultimately murdering him, but the hero, with the good fortune that always attends melodramatic heroes, manages to escape from this plot, as he does from the accusation of the murder of the villainess, which deed was in reality accomplished by Philip Cavanagh, author of the forged note. So it is that on Derby Day "Lady Love" wins the great race, Woodstock retrieves his fortunes, and gains the hand of Nora. The villain, of course, is foiled, and everyone is happy.

This story is told both clearly and interestingly, and interwoven with it are a number of lighter incidents and comedy scenes, the whole forming a most excellent if not a surprisingly novel melodrama.

In the part of Lord Woodstock, which Leonard Bayne originated in England, Robert Hilliard had a character to which he adapted himself admirably. An English sporting nobleman, polished, reckless and extravagant, yet manly and good-hearted withal, was what Mr. Hilliard had to represent, and he did it well.

Elita Proctor Otis was the adventuress, Olive de Carteret. She played with ability, and made her character as self-possessed and as heartlessly attractive as stage adventuresses always are. A defect in her work was the rasping tones of her voice, which would be much more effective if softened a bit. Miss Otis looked handsome in some gowns that were both shining and startling.

Fraser Coulter as Malet de Carteret gave another of his admirable villains, suave and quiet, but none the less convincing. Charles Walcott was capital as a bluff old retired General. Isidore Andread, the money lender, a Jew of the better class, was treated in a dignified and thoroughly satisfactory way by Frank Burbeck. Joseph Wheelock won applause for a fine portrayal of Miles Cavanagh, the Irish trainer. William Bonelli was pleasing as Joe Lee, the prize-fighter, and Crake, the other pugilist, was well attended to by William Elmer. Charles F. Gotthold was excellent as Philip Cavanagh, the victim of the wily Olive. R. A. Roberts was an amusing London "bobby" and had an excellent foil in Marie Cahill, who gave a delightfully clever performance as a young "Arriet." Jeannette Lowrie made Nora Cavanagh a most sweet and lovable young woman, and equally pleasing was Adeline Adler as Nora's sister, Kitty. Miss Adler, comparatively new to the stage, gives evidence of decided ability.

Other characters in the long cast received good attention from Beresford Webb, H. G. Lonsdale, Robert Paton Gibbs, Fred Strong, Thomas Whitcomb, Charles Harris, John Ince, A. W. Moore, George Russell, Jr., J. K. Childs, and Harry McCardie.

The varied and elaborate scenery for the production was painted by Gates and Morgan, Homer F. Emens, John H. Young,

Hart and Becker, Ernest Albert, Joseph Physloc, and Mr. Plutzer. Each scene was a gem in its way and was freely applauded.

The Derby scene in the last act was managed admirably, and brought out a tumult of applause. In every way Sporting Life is a stupendous production, and it should fill the Academy for many months to come.

## Wallack's—The Fortune Teller.

Comic opera in three acts; music by Victor Herbert; book by Harry B. Smith. Produced Sept. 28.

Musette . . . Alice Nielsen  
Irma . . . Richard Golden  
Fresco . . . Joseph Herbert  
Count Berezowski . . . Eugene Cowles  
Sandor . . . Frank Rushworth  
Captain Ladislav . . . Joseph Aschworth  
Boris . . . Marguerite Sylva  
Mademoiselle Pompon . . . Marcia Van Dresser  
Vaninka . . . Jennie Hawley  
Rafael . . . Paul Nicholson  
General Korbay . . . Fanny Brice  
Wanda . . . May Bosy  
Estelka . . . Frances Sears  
Yera . . . William Brown  
Matosin . . . E. Percy Parsons  
Waldemar . . . Jennie Hawley  
Lieutenant Almir . . . Annie Clay  
Lieutenant Timar . . . Fanny Brice  
Jan . . . Solly Marsh  
Paul . . . P. J. Worthington  
A Violinist . . . John T. Gray  
A Pianist . . . William C. Deusing  
A Trombone Player . . . J. B. Henrichs  
First Detective . . . W. H. Grinke  
Second Detective . . . A. Daly  
A Wounded Hussar . . . A. Daly

Alice Nielsen made her metropolitan debut as a star at Wallack's Theatre last night, appearing in The Fortune Teller, a comic opera in three acts, written by Harry B. Smith and composed by Victor Herbert. Miss Nielsen was cordially welcomed by a large assemblage of admirers, and the little prima donna was called before the curtain several times to acknowledge the warmth of the greeting.

The new opera is in three acts. Mr. Smith's book is a rewritten version of his own work. The Paris Doll, produced at Hartford, Sept. 14, 1897. Indeed a comparison of the stories of both operas shows that Mr. Smith has done little more than change the names of his characters. The scene is Hungarian and the story complicated to a degree.

The Count Berezowski has learned that the pupil of a ballet master at the opera house of Buda-Pesth is heiress to a large fortune. Fresco, the ballet master, conspires with the Count so that he may marry this pupil. But the young woman, Irma, by name, has a will of her own, and she has already pledged her affections to Captain Ladislav, of the Hungarian Hussars. She and Ladislav plan for her escape, which is accomplished by Irma's disguising herself as her brother, Fedor. She escapes from the ballet school, and leaves a note for Fresco, telling of her intended suicide. While Fresco is mourning the loss of his pupil Musette, a gypsy fortune teller, makes her entrance.

Musette bears an astonishing resemblance to Irma, and Fresco conceives the plan of palming her off on the Count as Irma. He is aided by Musette's father, Boris, and by Rafael and Vaninka, members of the gypsy band. But Sandor, a gypsy musician, who is in love with Musette, plans with her for her escape. Preparations for the marriage ceremony are in progress when Musette escapes from the Count's chateau. Irma, disguised as Fedor, next makes her reappearance, and is prevailed upon by Fresco to become the Count's fiancée in place of Musette. To further complicate matters there appears on the scene Mlle. Pompon, a prima donna, who falls in love with every man she meets, including Ladislav, Fedor, and the Count. She succeeds in inducing the various lovers of Musette and Irma to fight among themselves over the possession of the disguised Irma. It seems that Fedor is in disgrace for desertion from his military post in the army. Irma is, as a consequence, mistaken for her brother and placed under arrest by the Lieutenant of Hussars. The last act is devoted to straightening out the entanglement. Ladislav confesses to his General that the supposed Fedor is only his sweetheart, Irma. The forgiveness of the General is all that is needed to bring the curtain down on a happy finale.

To judge from the reception accorded to The Fortune Teller last evening, it ought to prove a fortune maker, but it must be taken into consideration that the friends of all concerned in the production were out in force, and applauded almost every vocal number with indiscriminate vigor, and laughed at every line in the libretto that bore the slightest resemblance to wit or humor. The story of the opera is far from inspiring. It is weak, both in invention and romantic interest, and it certainly is not deserving of being classed as opera comique.

The most interesting character of the entire cast is Count Berezowski, a palpable satire on long-haired pianists and composers. This role was enacted with capital humor by Joseph Herbert. Richard Golden was also very amusing as Fresco, the ballet master.

Eugene Cowles as Sandor, the gypsy musician, sang and acted with pronounced artistic results. Frank Rushworth, as Captain Ladislav, sang the lyrics allotted to him sympathetically, while his acting was no better and no worse than that of the average tenor of comic opera. Marguerite Sylva as Mlle. Pompon, the prima donna, looked enticing, and sang and acted acceptably.

As for Alice Nielsen, it may be said that she possesses a sweet voice of light timbre, which she knows how to use to artistic advantage. Moreover, she is endowed to some extent with the viscomica, which is decidedly in her favor as a budding star in the operatic field. But her methods are not those of a finished comedienne. They are rather the kittenish antics of a lively soubrette. She is not at present a star of the first magnitude, but she possesses sufficient vocal and histrionic ability to encourage her to persevere in her efforts to win favor as prima donna in operas of a light and not exacting order.

To Miss Nielsen falls the task of assuming the two identities of Musette and Irma. The plot is so involved that one scarcely knows at certain stages of the story just who Miss Nielsen is assumed to be. Instead of being amusing, the complications are frequently exasperating.

The music of The Paris Doll was composed by Reginald De Koven. Mr. Herbert's music in the present production is far better than the libretto. The composer has provided numerous tuneful melodies and stirring ensembles at the end of each act. In the first act there is a clever imitation of a Hungarian dance. In fact, he has cleverly imitated the national music of Hungary throughout the

opera. Musette's song of the Serenaders in the second act was also very effective. In this number, Mr. Herbert gives capital imitations of the Irish, Spanish, Chinese, and French styles of music. Among the best solos is the gypsy love song of Sandor.

Frank L. Perley, Miss Nielsen's manager, has mounted the opera most sumptuously. The scenery and costumes were both picturesque and effective. The production was under the stage direction of Julian Mitchell. The chorus people gave evidence of thorough rehearsal, and the orchestra was ably led by Paul Steindorf.

## Empire—The Liars.

Comedy in four acts by Henry Arthur Jones. Produced Sept. 28.

Colonel Sir Christopher Deering . . . John Drew  
Edward Falkner . . . Arthur Byron  
Gilbert Nepean . . . D. B. Perkins  
George Nepean . . . Orrin Johnson  
Fredie Tatton . . . Lewis Baker  
Archibald Coke . . . Harry Harwood  
Walter . . . Frank E. Lamb  
Taplin . . . Darwin Rudd  
Gadaby . . . Frank Short  
Footman . . . Gardner Jenkins  
Mrs. Craggs . . . Marie Derickson  
Beatrice Ebernoe . . . Blanche Burton  
Dolly Coke . . . Elizabeth Tyree  
Ferry . . . Clara Hunter  
Lady Rosamund Tatton . . . Annie Irish  
Lady Jessica Nepean . . . Isabel Irving

John Drew, the most admired light comedian of his day, made his reappearance at the Empire Theatre last night, assuming the principal role in a new play, by Henry Arthur Jones, called The Liars.

The theme of the play is essentially modern, and deals with conditions which must be recognized as actually existing, however much one may wish to believe them false.

We have in this work of Henry Arthur Jones an Englishman's view of English society. It is not a pleasing view. Indeed, it is quite disheartening to be forced into the belief that our British cousins are in such a state of degeneration, and many there are who will not permit their ideals of the stability of the English character to be shattered by even so careful an observer of manners and morals as Mr. Jones.

The husband's fondness for his wife never prompts him to bestow upon her a caress, but constantly displays itself in the ugly masque of jealousy. Lady Jessica the wife, is frivolous, small-souled, and, withal, a flirt. Between these two discontented and disagreeable persons comes "the other man"—a soldier who has won the applause and admiration of all England by his courage, his sterling uprightness and untarnished honor. He is, moreover, a hater of womankind, and especially because of this quality he is in the eyes of Lady Jessica most desirable prey. She is a skillful huntress—one must give her credit for doing well whatever she sets out to do—and Falkner, the man of strength, is promptly brought to her feet. He makes ardent love to her. According to his code this is perfectly honorable, but he refuses flatly to stoop to a liaison.

When, finally, Lady Jessica compromises herself and is in fear of her husband's anger, Falkner pleads with her to live with him openly and thus disarm criticism with candor. Immoral as this may be, there is still behind it all a certain vigorous independence that saves Falkner from utter condemnation.

It is too honest a proposition for Lady Jessica. She is not given to heroism, either in virtue or in vice. The one refuge possible to her in time of peril is in lying. Not only does she lie herself, but her friends are compelled to lie for her. And Falkner himself is dragged down to this meanest of vices by the woman he loves.

But the bulwark of falsehoods does not prove strong enough, and when, at last, it is about to crumble, Lady Jessica consents to her lover's bolder plan.

At this point a new note is struck in the drama by the one true friend of both, who, in a strong appeal, shows them the misery, the pitiful sordidness of their proposed fools' paradise, and in the end succeeds in parting the lovers and bringing about a reconciliation between the husband and wife.

There are comedy scenes in the play that stand out in pleasing relief from the main fabric. The dialogue throughout is worthy of Henry Arthur Jones, and if one wishes to quarrel with him about The Liars one must do so on the question of the accuracy and legitimacy of his dramatic picture, and not in regard to its construction and technique.

For all its brilliancy, the comedy leaves an unpleasant aftertaste. Its spirit is cynical, effete, sophisticated. The three wives, Lady Jessica, Lady Rosamund, and Dolly, are silly, frivolous and heartless. Their respective spouses are dolts of incredible density.

Colonel Sir Christopher Deering, alone of all the male creatures of the play, is a man of wit, as well as of innate sincerity. This character, assumed by Mr. Drew, enables this popular actor to exhibit his most delightful trait—that of amiable cynicism. Mr. Drew treated the part with his usual finesse. He implied more by the nod of his head, the elevation of his eyebrows, the shrugging of his shoulders than was dreamed of in Henry Arthur Jones' philosophy.

Arthur Byron, with his hair becoming whitened, appeared in the role of Falkner, the disturbing element in the Nepean household.

The three silly wives were entrusted to Isabel Irving, Annie Irish, and Elizabeth Tyree. Their stupid spouses were played with good effect by Lewis Baker, Dan Harkins, and Harry Harwood.

A large audience received the play with every demonstration of approval. It will probably prove a useful vehicle for Mr. Drew for some time to come.

## Grand—The School for Scandal.

The three stars, Louis James, Kathryn Kidder, and Frederick Warde, came to town last evening and revived The School for Scandal before a large and highly appreciative audience at the Grand Opera House. Mr. James appearing as Charles Surface, Mr. Warde as Joseph Surface, and Miss Kidder as Lady Teazle.

Mr. James' Charles was an admirable study, as might have been expected of this excellent player. The lines were read with splendid intelligence, the scenes enacted with keen understanding, and the impersonation throughout was spirited and instinct with fine discrimination and careful observation.

Mr. Warde played Joseph with equal thought and care, picturing with eloquence and discernment the nature of this difficult character. His bearing was dignified, intense, his reading delightful, and his conception admirable.

Miss Kidder made a charming Lady

Teazle, fairly reveling in the brilliant satire of Sheridan, and delivering the sparkling lines with captivating wit and keenest appreciation of their subtlety. The famous scene with Sir Peter was played with exquisite skill, and her characterization, in its entirety, was one of refreshing spirit, to be remembered with enjoyment.

The stars were surrounded by a capital company, Harry Langdon playing Sir Peter; Barry Johnstone, Crabtree; Frank Peters; Sir Oliver; Norman H. Hackett, Bumper; Collin Kemper, Backbite; Mrs. Henry Vandenhoff, Mrs. Candour, and Loretta Wells, Lady Sneerwell. The lesser roles were well played by Charles Clark, W. A. Lincoln, Thomas Coffin, Cooke, W. E. Jamieson, George McCulla, James Hardy, and Aphie James.

Miss Kidder's gowns were uncommonly beautiful, and the costuming throughout was magnificent. Managers Wagenhals and Kemper may congratulate themselves upon possessing an attraction that cannot fail of enthusiastic recognition everywhere. The comedy will be repeated Friday and on Saturday afternoon. This (Tuesday) evening and Wednesday afternoon Julius Caesar will be given; Wednesday evening, Hamlet; Thursday, Othello, and Saturday evening, Macbeth. The Brothers Byrne in Going to the Races come next week.

## Columbus—When Greek Meets Greek.

Romantic play in four acts by Joseph Hatton. Produced Sept. 28.

Henri Lavelle, Count de Fournier . . . James O'Neill  
Deputy Grebaval . . . Edmund L. Breese  
Duc de Lauvet . . . T. G. Lingsam  
Jafray Ellicott . . . Frederick Hartley  
Robespierre . . . Mark Ellsworth  
Pierre Grappin . . . W. J. Dixon  
Laroche . . . Aubrey Beattie  
Lafont . . . Herbert Allison  
Laques . . . James Edwards  
Nero . . . Thomas Bartie  
Captain Marcy . . . H. C. Cameron  
Joseph . . . J. C. Gilbert  
Marquis de Langnedoc . . . Robert Hallie  
Compte Galatierre . . . Joseph Hawk  
Duchess de Lauvet . . . Kate Fletcher  
Marie Bruyet . . . Louise Collins  
Madame Crappin . . . Elizabeth Baker  
Matilde de Lauvet . . . Minnie Radcliffe

James O'Neill presented last evening at the Columbus Theatre, for the first time here, Joseph Hatton's dramatization of his own novel, When Greek Meets Greek. A large audience extended a cordial greeting to Mr. O'Neill, whose appearances are ever welcome, and to his new leading lady, Minnie Radcliffe.

The action occurs at the time of the French Revolution, the hero being a young aristocrat, Henri de Fournier, who closely resembles his half-brother, Deputy Grebaval, both loving Mathilde, daughter of the Duke de Lauvet. She gives her hand to Henri, but Grebaval prevents their marriage by sending both to prison as enemies to the Commonwealth. Henri escapes and, confronting his half-brother, challenges him to a fight to the death, the hero killing his adversary after a thrilling combat. Then Henri promptly dons the clothes of the dead Deputy and administers justice, releasing Mathilde from prison, and carrying her away to safety and friends. Mr. O'Neill, the representative romantic actor, fairly reveled in the splendid opportunities for the display of his fine talents, giving a performance at once picturesque, powerful and sympathetic, while compelling his audience to frequent outbursts of enthusiasm. Minnie Radcliffe scored a pronounced success in the trying role of Mathilde, interpreted abroad by Olga Nethersole, playing with much sincerity, discretion and earnestness, and giving able support to Mr. O'Neill.

Special commendation is due, also, to Edmund L. Breese, Mark Ellsworth, W. J. Dixon, and Elizabeth Baker, who played the roles allotted to them with sincerity and earnestness.

## Bijou—The Marquis of Michigan.

Farcical comedy in three acts by Glen MacDonough and Edward W. Townsend. Produced Sept. 28.

Hermann Engel . . . Sam Bernard  
Bob Tyke . . . Charles Jackson  
Leaky Loomis . . . Dan Collier  
The Chevalier Maginnice . . . William Barres  
Abner Gooch . . . George Rollins  
Ambulance Surgeon . . . Harriet Sterling  
Helen Hastings . . . Ned White  
Tony Towner . . . Grace Freeman  
Georgiana Dunn . . . Helen Potter  
Evelina Dunn . . . Helene Lacy  
Aurelia Staggers . . . Vivian Townsend  
Birdie Egg . . . Annie Black  
Gertie La Platz . . . Lilian Collins  
Frixie Pitters . . . Alice Atherton  
Madame Etna Vesuvius . . . Alice Atherton

The Bijou Theatre was reopened last Wednesday evening, when Sam Bernard made his metropolitan stellar debut in Glen MacDonough's and Edward W. Townsend's farcical comedy, The Marquis of Michigan. The theatre was packed with enthusiastic admirers of Mr. Bernard, and they applauded him to the echo and buried him under floral testimonials.

The Marquis of Michigan was first produced more than a year ago by a stock company in Washington and was then reviewed at length in THE MIRROR. It is about Hermann Engel, artist, who while abroad with the Rev. Athanasius Dunn was captured by Sicilian brigands. Engel secured temporary immunity from an awful fate by announcing himself as the Marquis of Michigan and offering to write home for a ransom. Meanwhile the Rev. Dunn became seriously ill and wished to make a will giving half his fortune to a foster daughter, Helen Hastings, whom Engel loved. But no writing materials were at hand. Engel found some oil colors and proposed that Dunn should paint the will on the artist's back. Dunn, however, was too weak to write. A fellow captive, Madame Etna Vesuvius, a female Hercules, was asked to do the writing, but, on grounds of delicacy, refused unless she and Engel were married. So a marriage was arranged and the will was painted. Then, while seeking to escape, Madame Vesuvius was believed to have been killed, and Engel came back to New York to confront as a living co-conspirator the daughters of Dunn, who would have possessed his entire fortune.

Here is where the play begins, and the action tells the smaller part of the story. Engel marries Helen, while she—a female lawyer—is fighting for the bequest painted on him. Then arrives Madame Vesuvius, who wasn't dead after all, to claim Engel as her husband, and the regulation complications set in, only to be set aside by the Chevalier Maginnice, a hypnotist, who discovers in Madame Vesuvius his long lost wife, and who, hypnotizing her, leads her away just in time to save Engel in the sight of Helen.

Given as a straight farce, the play might have held interest in spite of the immense



amount of plot told in dialogue rather than in action. But the frequent introduction of specialties, excellent enough in themselves, wrought much harm. The interpolations were made almost invariably at points when brisk action and sustained interest were absolutely essential, and more than a few climaxes were rendered ineffective through their distracting interference. There are several bright lines and much that is amusing in the hands of an uncommonly clever company.

Sam Bernard played without the familiar grotesque make-up of his career in burlesque, and was entertaining as ever. He is a capital comedian, a real humorist, a capable actor, while his almost boyish enthusiasm and earnest wish to please are always delightfully refreshing. His new character is, of course, only a reproduction of his older ones, with the same quaint mannerisms, and everyone who liked him before will like him again. Alice Atherton, another genuine humorist, was charming as the muscular Madame Vesuvius, playing in a delicious vein of fun, and putting in some songs that scored immensely.

William Burrows, too, made a hit. As the Svengali-like Chevalier Maginice and as an up-State sheriff he gave two widely different impersonations, both admirable, and proved himself a most excellent character actor. Dan Collier made the most of the small part of a sentimental burglar. Harriet Sterling played with care and good taste as Helen, sharing the chief honors and looking to perfection the part of the female lawyer. Charles Jackson and Maud White were pleasing as the blond juveniles; Grace Freeman and Helen Potter were stunning as the Dunn sisters, and Vivian Townsend, Helene Lacy, Annie Black, and Lillian Collins were graceful and tuneful members of Madame Vesuvius' vaudeville company.

The farce was prettily staged, the scenes showing Helen's law office, Engel's Summer home, and his town apartments—each capital in its way. One or two interpolated songs by A. B. Sloane caught the ear at once and will help the play.

#### Star—A Sure Cure.

Musical farce-comedy. Produced Sept. 28.

Rushor Tips	Charles Wayne
Daffodile Kingoose	James P. Smith
Adolphus Newrich	C. Jay Williams
Mr. Sub Rosa	Charles B. Hawkins
Cholly Lightfoot	Mart M. Fuller
Wegmald Featherbrain	Orral Humphrey
Officer Gilbooley	Lee Dougherty
Hank Baywood	Charles L. Newton
Daisy Rosa	Anna Caldwell
Pertie Cash	Eva Tanguay
Sally Tuff	Carrie Scott
Dolly Doo	Elmer Hale
Lille De Style	Claudia Petito
Mrs. Adolphus Newrich	Beatrice Bonner
Goldie Newrich	Gracie Gray
Sadie Silence	Joie Hart
Fluffy Feathers	Maybelle Davis

After a week at the Grand Opera House, Boston, Harry Doel Parker's A Sure Cure company appeared last night at the Star Theatre.

The play is a musical farce-comedy, having just sufficient plot to introduce the many specialties, and the members of the company make the best of their opportunities.

Charles Wayne and Eva Tanguay won applause by their clever dancing, and Carrie Scott, as the tough girl, gave a bit of exceedingly good character work. Elmer Hale sang the songs allotted to her very acceptably.

The performance went with a rush from beginning to end, the dancing by all members of the company was good, and many of the musical numbers were very bright and taking.

#### American—A Trip to Africa.

A Trip to Africa, Von Suppe's tuneful opera, which had not been heard here in several years, was presented in capital fashion last evening by the Castle Square Opera company. The usual large audience of music-lovers was on hand, and the favorites were warmly received as they stepped upon the stage.

The scene being laid in Cairo, and on the banks of the Nile, affords opportunity for a lavish scenic display, of which full advantage was taken.

The honors were about even between Lizzie Macnichol as Tessa, Villa Knox as Titania, William G. Stewart as Miradello, and Raymond Hitchcock as Fanani Pasha. Miss Knox was in excellent voice, and Miss Macnichol had abundant opportunity to display her ability both as comedienne and singer. Raymond Hitchcock had everything his own way in the humorous line, and he made a decided hit. Messrs. Stewart and Sheehan sang excellently, as usual.

Rose Leighton as Buchametta, Harry L. Chase as Pericles, Gertrude Quinlan as Sibit, Frank Moulan as Nakid, Frank Ranney as Hosh, and S. P. Vernon as Muezzin were all satisfactory. The chorus, which is noted for its excellent work, was in its best form. The entire production is worthy of the highest praise.

#### Murray Hill—The Jilt.

Dion Bouicault's sporting comedy, The Jilt, was revived at the Murray Hill Theatre last night by Manager Donnelly's stock company. It was Bouicault's aim, as he repeatedly explained, to show in this play how deep-rooted is the English love for racing, hunting and field sports of all kinds. The Jilt is permeated with this strong passion for sport. Every personage in the play from the aristocratic Sir Budleigh Woodstock to the despicable Daisy, from Lady Millicent to Mrs. Welter, lives in a high fever of excitement until the race has been run and won by "Phyllis."

This passion for sport of rural England is no superficial trait. It is the trait which Bouicault sought to make tangible in The Jilt. When, therefore, it is weakly comprehended and coldly portrayed, the performance can scarcely be said to satisfy the author's ideal. Last night's performance at the Murray Hill had, however, many excellencies.

Mr. Redmond entered with perfect sympathy into the part of Sir Budleigh, and presented a fine type of the provincial aristocrat. Sandol Milliken's Phyllis was altogether delightful, and Dorothy Donnelly made a captivating Kitty. The Rev. Mr. Spooner of Edwin Nicander was an excellent piece of caricature, again proving this young actor's versatility.

The other members of the cast were all conscientious in their work, and gave a smooth and effective representation. Robert Dronet essayed the part of Myles, "prophet of the turf," in which the great Dion used to shine. Hannah May Ingham played Lady Millicent. Rose Beaudet was Mrs. Welter. Mrs. Thomas Barry was Mrs. Pincott. E. T.

Stetson appeared as Colonel Tudor, Charles D. Waldron as Geoffrey, Emmet King as Sir Marcus, and Walter Allen as the tipster Daisy, which poor Gus Reynolds used to play with such capital effect. Mr. Allen's study of the part was careful and thorough.

#### People's—Killarney and the Rhine.

While Killarney and the Rhine is not a novelty to the patrons of the People's Theatre, the play is always enthusiastically received, and its revival by J. E. Toole and his company at that house last evening was cordially welcomed. The company, which includes Lillian Dewolf, John Lane, Harry Darrell, Arthur Lawrence, Daisy Siddons, and Hilda Vernon, contributed satisfactory support. The scenic equipment is adequate and thoroughly in keeping with the story of the play.

#### At Other Houses.

FIFTH AVENUE.—Charles Coghlan last night began the eleventh week in this city of The Royal Box.

KNICKERBOCKER.—De Wolf Hopper still pleases in The Charlatan.

LYCEUM.—The Adventure of Lady Ursula is continued by Mr. Sothorn, with no announcement of immediate change of bill.

MANHATTAN.—The Turtle is apparently faring well.

FOURTEENTH STREET.—The second and last week of The Dawn of Freedom began last night with a crowded house, keenly alive to the many merits of Mr. Leffingwell's drama.

BROADWAY.—Francis Wilson has faced crowded houses since his opening night. The Little Corporal provides Mr. Wilson with the best opportunities for artistic fun-making since his Cadeaux in Erminie.

MADISON SQUARE.—Albert Gilmer's company of English comedians are serving up A Brace of Partridges for the delectation of large audiences.

CASINO.—Yankee Doodle Dandy is in constant process of revision. Fresh features of interest are added weekly. Mr. Seabrooke's song, "O'Hoolahan," has several new verses written by Louis Harrison.

GARDEN.—Richard Mansfield takes possession next week with his production of Cyrano De Bergerac.

HERALD SQUARE.—The French Maid prosperously holds the boards until Hotel Topsy Turvy is due.

GARRICK.—Mr. Hoyt's latest work, A Day and a Night, is enjoying the same success as his previous farces.

DALY'S.—The Runaway Girl continues to win applause at Daly's and several of the songs are encored with pleasing regularity. "The Soldiers in the Park" has frequently to be repeated five times, "The Man from Cook's" four times, and "The Nations," "The Boy Guessed Right," and "High Society" may be depended upon for three encores nightly. The credit for this happy state of affairs must be given as much to the singers as to the songs themselves.

#### THE RETURN OF NAT C. GOODWIN.

Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) and Gertrude Elliott, arrived last Saturday from England. Mr. Goodwin carries a cane, but has recovered nearly from the effects of his recent accident in England, when he was thrown from a horse and injured a leg. His season will begin on Saturday at South Bend, Ind., in An American Citizen, which he will present with Nathan Hale during a Western tour. His New York engagement will begin on Jan. 1, at the Knickerbocker Theatre, when he will be seen for the first time here as Nathan Hale. Later he may appear in a revival of The Merchant of Venice and in Clyde Fitch's new comedy, Teddy, a play of ranch life. Mr. Goodwin and his company are rehearsing at the Olympia Roof-Garden.

#### FANNY DAVENPORT ILL AGAIN.

Fanny Davenport, who has been ill for a long time at her home in South Duxbury, Mass., has suffered another relapse, and her condition is reported to be most serious. Her health was so much improved last week that her husband, Melbourne MacDowell, began his tour with Blanche Walsh at Providence, but it is believed now that he may be obliged to cancel engagements. William Seymour, Miss Davenport's brother-in-law, who was in Washington with the Mordaunt-Block Stock company, was summoned last week to South Duxbury, and expressed grave fears that the invalid's recovery was doubtful. Physicians and friends are said to have given up all hope for the life of the actress.

#### QUARANTINE AT MEMPHIS.

The prevalence of yellow fever in New Orleans and in various portions of Mississippi has led the health authorities of Memphis to establish a strict quarantine. This has absolutely prevented companies booked at the Memphis theatres from entering the city, and the theatres are all dark. It is hoped that the quarantine will be lifted soon, or so modified as to admit traveling companies.

#### REGARDING THE SUNDAY PERFORMANCE.

Secretary Burroughs, of the Actors' Society, is sending out circular letters to clergyman and prominent citizens of the country, asking their co-operation in an effort to close the theatres on Sundays.

#### PROFESSIONAL DOINGS.

George W. Monroe, in William F. Carroll's new play, Her Majesty the Cook, will open on Sept. 30 at Atlantic City, N. J.

William Lytell closed in Newark, N. J., Sept. 26.

McNulty's Visit came to a sudden end at Hanover, Pa., Sept. 24.

Owing to the death, last Sunday, of the mother of the Russell Brothers, their company will not appear in Cleveland, Ohio, this week, but will reopen Oct. 2 in Detroit.

The report in the Herald that A. H. Chamberlyn is associated with H. E. Moss, the English music hall magnate, in the negotiations for the purchase of Koster and Bial's is unfounded. There is a strong probability that Mr. Moss will acquire the property, ac-

ording to friends in whom he confided his plans before sailing for England.

A. A. Stewart, of the Strobbridge Lithographing Company, has returned to his offices in the Baudouine Building after a few weeks' stay in England, which afforded little opportunity for recreation, as Mr. Stewart's mission abroad was of a business nature.

Last week Langdon E. Mitchell read three acts of his dramatization of "Vanity Fair" to Mrs. Fiske. The play is to be completed by Nov. 1.

Ollie Evans made her stellar debut at the DeWop Opera House, Peekskill, N. Y., last Thursday. A number of New Yorkers went up to Peekskill for the opening, among them being Margaret Mayo, Jennie Jacobs, Edgar Selwyn, and W. H. Isham.

From St. Louis comes the news that Colonel John D. Hopkins has arranged for the building of a theatre and office building at the corner of Fourth and Market Streets. The edifice is to cost \$400,000.

Edgar L. Davenport received uncommonly strong notices from the Washington press last week for his performance of Henri Beaulere in Diplomacy.

Theodore Babcock played John Keller's part in The Meddler at Wallack's Theatre last Saturday. He will continue with Stuart Robson for the balance of the season.

Victor Herbert, who went to Buffalo last week to see his opera, The Fortune Teller, was taken ill while there, suffering severely with an abscess in the ear.

Colonel William F. Cody (Buffalo Bill) was removed from his private car to St. Joseph's Hospital, Kansas City, last week, and is reported to be stricken with typhoid fever.

Kitty Abbey, daughter of the late Henry E. Abbey, has returned to this city, and will resume her studies at once.

Mrs. John Wood has become a life member of the Actors' Fund.

Edgar L. Davenport is playing in Diplomacy at the Amphion in Brooklyn this week with the Mordaunt and Block company. Mr. Davenport has not yet arranged for the season.

Augustus Pitou, Jr., is suffering from fever contracted at Santiago. He will be unable to go out as manager of Cumberland '61 in consequence. R. E. Stevens will fill the position.

De Wolf Hopper's engagement will close at the Knickerbocker on Oct. 8. The following Monday The Christian will be presented there.

Tony Denier, who has lately undergone a very serious surgical operation in Chicago, is reported out of danger and on the road to rapid recovery.

Edwin Forrest Lodge No. 2, Actors' Order of Friendship, will meet next Sunday.

Anna Stannard fainted Saturday night when about to make the jump in John Martin's Secret. Miss Stannard was not injured, and soon recovered.

Will M. Cressy celebrated last week at the Academy of Music, this city, his seventh season with Mr. Thompson in The Old Homestead. While here Mr. Cressy arranged with Mr. Gaden to produce The Young American.

#### MATTERS OF FACT.

R. Voelckel, manager of the Black Patti Troubadours, was in the city last week. Mr. Voelckel had with him a valuable Pomeranian spitz dog named "Gyp," and reported that his attraction enjoyed the banner week of the season at the Queen's Theatre, Montreal.

Edwin Mordant, who is playing the leading part in On the Wabash, has achieved a personal success in the role.

Frances Gaunt has been highly praised for her work as Renee de Cocherfort in Under the Red Robe this season.

Blaney and Vance's Eastern Hired Girl company played to the capacity of the house at Saratoga on Sept. 21.

The White Slave, under the direction of the Campbell-Caldwell Amusement Company, opened to the largest Sunday business ever known at Clauson and Macoy's Bijou Theatre, Chicago, on Sept. 18, and tested the capacity at nearly every performance.

Mr. and Mrs. Frank Murphy, managing Her Majesty's, the new palace theatre of Montreal, are in town, with headquarters at H. S. Taylor's Exchange.

Concerning the statement that the Palgas had leased Pawn Ticket 210 from Howard and Doyle, J. J. Spies says that Howard and Doyle may not lease that play, as he is the sole agent.

It is rumored that Howard and Doyle may join with Thomas L. Greenier in taking a long lease of the Lyceum, Chicago, and place it among the regular stock houses in that city. Owing to increase of business Howard and Doyle have been compelled to make a newspaper department in their offices. They have also secured a representative in London to take charge of their foreign interests, and have placed several American plays through the provinces. Both Dr. Howard and his son will visit London and Paris, and, if possible, Berlin, next Summer, combining business and pleasure.

The Lorin J. Howard company has been secured for the reopening of the Lyceum, Chicago, on Oct. 16, the week of the peace jubilee, presenting Hild by the Enemy.

Amy Ames is playing her original role, Kitty Malone, in Natural Gas, and has duplicated her well-known success in this character, her impersonation proving funnier than ever.

J. P. Cahill, scenic artist, is open to offers. His address is care Opera House, Utica, N. Y.

A street fair will be held at Weston, W. Va., Oct. 18-20. Open-air attractions and performers of every description are wanted; also a first-class attraction to play three nights or a week at the Opera House during the festivities.

People of ability are wanted to complete Seymour Stratton's Stock. A good wardrobe is most essential. Applicants should address Charles Deland, Patchogue, N. Y.

The annual ushers' benefit at Chatterton's Opera House, Springfield, Ill., will take place early next year. A strong attraction is wanted to appear on a guarantee or sharing terms. Henry Bolte is in charge of arrangements.

The New Bijou Theatre, Jersey City, N. J., is rapidly nearing completion and will be ready for opening Nov. 7. First-class attractions only will be played here, at prices ranging from fifteen cents to a dollar. Manager John W. Holmes, for many years identified in the management of various Brooklyn theatres, will have charge of the house. The theatre is excellently located, at Newark Avenue and Bay Street.

H. H. Foreman has received so many applications from one-night towns for F. C. Wells' four-act comedy, Old Sam Slick, that he will organize a special Slick company, with a strong character comedian in the title-role. Mr. Wells will remain with the original company, producing Old

Sam Slick. Telling the Truth, A Down East Stage-driver, Jeddiah's Nightmare, and The Isona's Courtship.

J. J. Spies wishes to state that he has not purchased Frank Mayo's plays, but has leased the rights to them for two years.

Helen Guest, an ingenue and juvenile of ability, who has played many prominent roles in stock, is open to offers from responsible attractions only. Communications addressed in care of this office will reach her.

Leander Blandon has signed for the leading role in The Victorian Cross. He will be at liberty after Nov. 1.

J. M. Foote, musician and vaudeville agent, with offices at 36 West Twenty-seventh Street, can furnish talent of the highest order to theatres, clubs, entertainments, etc.

Time in October, November, and December is open to first-class attractions at the Kent (O.) Opera House.

G. P. Backus, the past two seasons with The Geisha, and formerly associated with some of the best attractions on the road in a business capacity, has not yet signed, and may be addressed at 316 West Twenty-third Street.

A few people with good voices are wanted by J. E. George to fill vacancies in his Georgia Operatic Farce-Comedy organization.

Robert Elliott is playing the leading business with Chaucery Olooff this season, and is acquiring himself creditably.

Alex G. Carleton is open to offers. He was for two seasons with Thomas W. Keene, playing heavies and general business.

Muldoon's Picnic, brought up to date by Con T. Murphy, was presented at the Alhambra, Chicago, last week, the receipts aggregating over \$4,000 for the week. The company is headed by Barney Ferguson. F. A. Small is the general manager, with offices at 128 South Clinton Street, Chicago, Ill.

Dodge and Harrison have the week of Oct. 24 open at the Lynn Theatre, Lynn, Mass.

"F. S. G.," care this office, wants a sketch with good character roles for presentation in vaudeville theatres.

The farcical comedy, Where is Reason? will have an elaborate production about Oct. 10. An excellent company will be engaged.

Harry H. Milton, manager, wires that Primrose and Dockstader close their engagement of one week at Chicago Saturday night to standing-room. The week's receipts were \$9,573, and he adds: "It was the greatest minstrel performance ever in Chicago."

A Daughter of Cuba closed a successful week at the People's Theatre, this city, last Saturday night. Managers with open time will do well to address Manager C. Hugh Bennett as per route.

Adelaide Herrmann writes that the Herrmann the Great company is prospering in the Northwest.

Last season the record-breaking business done by the Rays in A Hot Old Time was the talk of the theatrical profession. Their present season opened Sept. 1, and, notwithstanding the heat, people have been turned away at every performance. Last week at Providence the house was sold out every night before 7 o'clock.

#### OBITUARY.

Bernhard Rank died of heart failure last Thursday at his home, 230 East Fifty-eighth Street, New York city. He was born fifty-three years ago in Bresden, Germany, and was one of the best comedians in this country in roles that required the Saxon dialect. He made his New York debut in 1877 at the Thalia Theatre, managed at that time by the late Adolf Neuenhoff. Since then he has been a favorite comedian on the local German stage. Early in the nineties he was a member of the Amberg Theatre. On April 13, 1895, Herr Rank celebrated at that house the twenty-fifth anniversary of his career as a comedian on the German stage in America, appearing in Die Borglosen. Five years ago when The Corner Grocer of Avenue A was produced at the Germania Theatre, Herr Rank was cast for a female role, and played the part during the long run of that play. As he was rather stout, the corset he was compelled to wear had to be laced as tightly as possible, which is said to have proved injurious to his health. On Sept. 15 The Corner Grocer of Avenue A was revived at the Germania Theatre, and Herr Rank appeared in his original role. Last Thursday morning the comedian complained of pains in his side. The physician who was called in gave him a remedy that lessened the pains somewhat, and Herr Rank laid down to rest, requesting a servant to call him in time for the evening's performance. When the servant went to call him at 6.30 P.M. the comedian was dead. He was a member of various German societies. He leaves a widow, a married daughter and a grandchild.

Kate Dale died of Bright's disease last Sunday, at 29 West Twenty-sixth Street, New York city. She was the daughter of the late John E. Wilson, and was only twenty-six years of age. Her husband, Grey Cudlipp, was a New York broker. When he died, in 1895, he left her without any means of support, and she went on the stage, making her debut at Daly's Theatre, as a member of the Potter-Bellows company, in The Queen's Necktie. She made a very favorable impression, owing to her apparent talent and fine personal appearance. She was generally considered to be one of the most beautiful women on the American stage. After finishing her engagement with the Potter-Bellows company she was engaged for a part in Chimmie Fadden. Subsequently she appeared as Marcelle Renaud in The Good Mr. Best, and as Minerva in What Happened to Jones. The funeral is to take place to-day (Tuesday).

Captain William H. Dailey, who died recently in Boston, Mass., was best known as a swimmer and life saver, and a gold medal was bestowed on him by a special act of Congress for his remarkable record in saving people from drowning. Some years ago he came East and was employed by Frank Carlos Griffith as an advance agent of The Leavenworth Case, when Charles Rohlfis was starring in that play, and his genial manner and general good fellowship won him many friends among newspaper men and members of the theatrical profession. Subsequently he represented various other theatrical companies. Latterly he had met with considerable misfortune, but he bore his troubles in an uncomplaining manner and retained his good humor to the last. He was a modest man, as most brave men are, and will be sadly missed by hosts of friends.

Jesse Hatcher, the wife of Frank Dayton, died last Thursday, at her home in New York city. She made her debut at the New York Casino with the McCaul Opera company in 1884. After that she filled various successful engagements with operatic and farce-comedy companies. Her acting of the part of Julianne in The Dazzler was considered especially clever, and she appeared for a number of seasons in that role with Lydia Thompson and Kate Castleton respectively. Her last appearance was in the part of Aunt Lethe during the engagement of In Old Kentucky last February at the Grand Opera House, New York city. Her husband, Frank Dayton, who is the leading man of In Old Kentucky, has the sympathy of numerous friends in the profession.

Captain George J. Adams, brother of Minerva and Melytha Adams, was killed on Sept. 22, at Pittsburgh, in the presence of several thousand people, while participating in a pyrotechnical representation of the naval battle at Manila. A small bomb exploded in the captain's boat, which was loaded with explosives, throwing the boat and its occupants into the air, and instantly killing Captain Adams. The remains will be taken to Philadelphia for burial.



## THE VAUDEVILLE STAGE

A CLEVER TEAM.



HORWITZ AND BOWERS.

Horwitz and Bowers are well and favorably known in the best vaudeville theatres of America. They are among the best travesty artists in vaudeville, and enjoy a reputation, not alone for their work on the stage as comedians and singers, but also for their excellent productions in the popular song line. Horwitz and Bowers' songs are in the repertoire of almost every vaudeville artist of note. Mr. Horwitz, the senior member of the firm, besides being an excellent comedian, is a writer of some of the most successful sketches before the public, and has furnished many of our stars with their best material. Mr. Bowers is an excellent singer and an accomplished actor, and is also a composer of decided merit. He has composed the music of the songs of which Mr. Horwitz is the author.

This season Horwitz and Bowers are producing two new acts, besides their popular travesty on Camille, and are meeting with greater success than ever. They will play dates this season entirely and have refused several good offers for leading farce-comedy organizations. Their new act, entitled *The Whole Thing*, gives them an opportunity to make five different changes in character. It is a comedietta with a consistent plot, and will be produced on their next visit to New York.

## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Tony Pastor is the star and is surrounded by Alice Shaw and her twin daughters; Maud Nugent, comedienne, who has not been seen here in several months; Frank E. McNish and Rose Albro. In a new sketch, called *Minstrelsy* vs. *Vaudeville*; George Evans, comedian; Thomas and Quinn, Irish comedians; Carr and Jordan, travesty duo; Billy Arlington, minstrel comedian; Antoinette Cyr and Eddie Hill, duettists; Allen and Delmain, comedy duo; the Three Holdsworths, sketchists; Wagner and Armin, singing sketch; the Lynches Shadow Pantomime; Goodwin and Warren, singers and dancers, and Hal R. Stephens, instrumentalist.

## Pleasure Palace.

Grace Filkins is seen in a new comedietta called *A Partial Eclipse*, in which she is assisted by Arnold Daly. Mr. and Mrs. Charles T. Ellis and company present their sketch. Hilda Thomas and Frank Barry appear in their new sketch, *Miss Ambition*. The others are the Coulson Sisters, comedienne; A. O. Duncan, ventriloquist; the Manhattan Comedy Hour; Raymond and Kurkamp, musical duo; Guilbert, equilibrist; Mr. and Mrs. Tom McIntosh, colored comedy duo; Fred Brown, dancer; O'Brien and Collins, musical comedians, and Bryant and Harger, vocalists. The war-graph remains.

## Koster and Bial's.

In Gotham, the new burlesque by Joseph Herbert and Max Gabriel, is the main attraction. In the cast are Josephine Hall, Daisy Dixon, Laura Millard, Helen Marlborough, Cheridah Simpson, Irene Bentley, Richard Carle, David Abraham, W. H. Sloan, Peter M. Lang, Dick Bernard, and others. In the olio are Blanche Delliere, chanteuse; the three Sisters Merkel, equilibrists; the three Avolos, xylophonists; the five Sennetta, grotesques, and the Brothers Mariani, dancers.

## Keith's Union Square.

Cora Tanner, assisted by Louis Massen, presents the comedietta *Drifted Apart*. The Hungarian Boys' Band remains for a second week. The others are Watson, Hutchings and Edwards, comedy trio; Joe Flynn, parodist; Rodz, equilibrist and balancer; Granewin and Chance, comedy duo; Harry Edson's dog; Clements and Marshall and little Sunshine, dancing trio; Margaret Webb, soprano; Hill and Whittaker, musical duo; Cooke and Clinton, rifle experts; Gilbert Sarony, comedian, and the Glee, instrumentalists. The biography and *Timely Topics* views remain.

## Proctor's.

The name of Mrs. Robert Mantell heads the list this week. She and David M. Murray are supporting Charles G. Craig in *The Parson's Love*. Patrice makes her first appearance at this house this season in *A New Year's Dream*. A. L. Guille, the tenor, and Florence Bindley, musical artist, are also headliners. Lotta Gladstone, mimic and impersonator; Krause and Rosa and their Dutch pickaninnies; McAvoy and May, comedy duo; Harrigan, tramp juggler; Johnson, Davenport and Lorella, comedy acrobats; Colby and Way, ventriloquist and dancing doll; the Glee-sons, dancers, and the war-graph are the other features.

## Weber and Fields' Music Hall.

Hurly Burly is still the feature of the bill, with its big cast of favorites, including Weber and Fields, Ross and Fenton, Fay Templeton, Dave Warfield, John T. Kelly, Peter F. Dailey, and Lee Harrison, who makes his

first appearance with the company. In the short olio are Rudinoff, the French mimic, and Berenda and Breen, club jugglers.

## Harlem Music Hall.

The Bowery Burlesquers, of which Hurtig and Seamon are the proprietors, is filling a week's engagement here, in place of the usual house bill.

## THE BURLESQUE HOUSES.

**SAM T. JACK'S.**—The week's olio presents Fatima, Ostrado, Siegfried, Collins and Collins, Du Crow and Nola, Brannon and Collins, Foster and Lewis, the cake-walks, ballets, living pictures and concert first part.

**MINER'S BOWERY.**—Fred Rider's New Night Owls show two burlesques and an olio, presenting Frye and Allen, May Clark Van Osten, Hamilton and Wiley, Harvey Sisters, Rob Robinson, St. Clair and Yale, Falke and Lillian, Charles H. Duncan, and the Rag Time Trio. The Gay Masqueraders follow.

**THE LONDON.**—Jacobs and Lowry's Merry Maidens present two burlesques, and their olio introduces Sophie Everett, Brennan and Curran, Nellie Hanly, Lowry and Rice, Herworth and Stockholm, and Hiatt and Pearl. Weber's Dainty Duchess company comes next.

**MINER'S EIGHTH AVENUE.**—Clark Brothers' Royal Burlesquers, seen last week at the Bowery, have moved to the West Side for a week.

**THE OLYMPIC.**—The Knickerbockers are providing amusement for the uptown district. **DEWEY.**—Weber's Parisian Widows is the attraction. In the company are Maxwell and Simpson, Gilbert and Goldie, the Knickerbocker Trio, Dryden and Leslie, Boyce and Black, Lizzie Van, the Burman Sisters, and Agnes Miles. The burlesque is called *A Night on Broadway*.

## REOPENING OF KOSTER AND BIAL'S.

In **GOTHAM**, Burlesque in two acts. Book by Joseph Herbert. Music by Max Gabriel. Produced September 19.

Mr. Winkle	Dick Bernard
Charles Twivel	Richard Carle
Joe Slopey	Wm. H. Sloan
Judge Keenan	Richard Guise
The Bowery Chicken	Peter M. Lang
Hendrick Hudson	F. M. Marston
Officer Mulcahy	Tony Sullivan
Yap	E. R. Aiken
Sergeant Tenderloin	Billy Barry, Jr.
Chips	Harry Robinson
Mr. John Bibbons	David Abraham
Boss of the Gnomes	Josephine Hall
Schneider, the dog	Cheridah Simpson
Rag-time Liz	Laura Millard
Captain Johnnie	Irene Bentley
Miss Winkle	Helen Marlborough
Bella Donna	Daisy Dixon
Mrs. Slopey	May Duryea
Corporal of Cadets	May Bedford
Mrs. Milligan	Criselle Carlyle
Mrs. Flint	Buelah Coolidge
Mrs. Gresham	Bertha Downing
Mrs. Norman	Jennie Prosser
Miss Nevertried	
Queen of the Nymphs	

An audience which filled every part of the house to overflowing was present at the reopening of this popular music hall when the new burlesque, in Gotham, by Joseph Herbert and Max Gabriel, was presented for the first time.

In Gotham is a sort of *olla podrida*, introducing new versions of present day crazes. There is a plot running through it, and it is dragged in with great persistency, but without adding anything to the merits of the piece. It concerns Rip Van Winkle, who comes to life in 1898 and visits several places in New York, trying, with the aid of an Irish lawyer, to prove his identity. The first act takes place in the rotunda of a well-known dry-goods shop, which has been faithfully reproduced by Seavey. There is a practical elevator, bargain counters, shoppers, salespeople, floor-walkers, and all the other accessories of a big department store. Of course the shoppers and "sales ladies" are arrayed in true burlesque style, in costumes which reveal more than they conceal, and there are incidents which never could happen in any well-regulated dry-goods emporium. The second act is divided into three scenes, representing a valley in the Catskills, the stage door of the Windsor Theatre on the Bowery, and the interior of Jefferson Market Police Court, all of which were painted by Operi.

The fun in the first act depends to a great extent upon the efforts of Richard Carle as the head floor-walker, William H. Sloan as a typical East Side Hebrew, and Dick Bernard, who plays Van Winkle. Mr. Herbert, the librettist, had neglected to supply them with many good lines, and the laughs in consequence were not as numerous as they might have been. When this defect is remedied this act ought to be a big go, as it is splendidly mounted and the costumes are elaborate and costly. The heartiest laughter during the first act was caused by the antics of David Abraham, who appeared as a French poodle, clipped after the latest mode. His pantomime was excellent and he scored a decided hit. Josephine Hall appeared as a tough but pretty girl. She has not mastered the mannerisms of the girl of the slums as she has those of the English slavey, but nevertheless she gave a painstaking and pleasing performance.

Richard Carle looked the part of the floor-walker to perfection, and when he becomes easy in it he ought to make a big success of it. Billy Barry, Jr., who ran the elevator, was brisk and lively. The programme kindly informed the audience that "he has his ups and downs," but in spite of this he made a hit. Cheridah Simpson looked stunning as the Captain of the Seventy-first, and sang a stirring march song. Laura Millard was refined and sang sweetly. Helen Marlborough played a Hebrew woman of the lower class with poor results. Daisy Dixon had no lines to speak, but the lines of her figure were eloquent in black tights. Peter M. Lang was a tough of the toughest type. F. M. Marston was a ponderous Hendrick Hudson. The other characters had very little to do but look pretty and dance neatly, which they did admirably. The chorus was very large, beautifully costumed and contained a number of pretty girls.

The special features of the performance were the march of the Seventy-first, a company of girls in stunning soldier suits; a Hebrew cake-walk, which was redemanded, and a dance of the gnomes in the Catskills. There are twenty-three musical numbers. The best one is "Rag-Time Liz," sung by Josephine Hall, assisted by Billy Barry, Jr., and a chorus of real street urchins, who march down the aisles. The chorus was encored several times. Alfred E. Aarons is responsible for the music of this song, which will probably be whistled all over the city. "Her Front

Name Was Sally," sung by Peter M. Lang; "Turn Over Leaf," sung by Richard Carle, and "The Christie Street Brigade," with its accompanying cake-walk, were the other hits. Richard Carle and Josephine Hall scored a decided hit in a duet, in which they did all the characters and chorus in a condensed comic opera. They had little placards hung around their necks, which showed just what characters they were portraying. The idea is good and the players won merited approval for their work.

The burlesque was preceded by an olio made up of foreign artists imported specially for the occasion. The five Sennetts opened the bill in a grotesque specialty almost exactly like that presented here at the opening of Proctor's Pleasure Palace by Donaldson Brothers and Ardell. There is the same monkey cage and the same monkey business. The act was run off in a lively way and the performers did some very smart acrobatic work. The Brothers Mariani came next and went through an eccentric dancing sketch. One of them was made up as a premiere danseuse and imitated all the mannerisms of the average leader of the ballet, while the other, made up with exaggerated stoutness, as a fat man, did grotesque steps. They were fairly successful in their efforts at entertaining. Blanche Delliere came next. She is a chanteuse of the regular Parisian pattern, and sings three little songs in French, with sundry nods, shrugs and winks, and much vivacity. She is pretty, plump and pleasing, and made an attractive picture even for those who could not understand her songs. The three Sisters Merkel followed. They are acrobats and equilibrists, and made a decided hit. They did not introduce many tricks which we haven't seen here already, but they do what they have to do with neatness and dispatch. All three are very limber and shapely, and they make very pleasing stage pictures. At the close of their act they were accorded a hearty recall, which was well deserved. A big hit was made by the three Avolos, who have been seen here before. They played two elaborate overtures and one Sousa march on their xylophones, which they manipulated with their usual skill, and the applause which followed each selection was loud and long continued.

The ushers appeared in their new get-up, consisting of white wigs, clean shaves, red coats, white vests, black knee breeches and stockings, and low cut shoes. With one exception they were all new men, but they performed their duties in a thoroughly satisfactory manner.

The season at Koster and Bial's has started auspiciously, and the indications are that the music hall will enjoy a season of great prosperity.

## GOSSIP FROM BERLIN.

A letter recently received from an occasional correspondent of *THE MIRROR*, who is now in Berlin, Germany, contains some gossip of interest to our readers. It runs as follows:

The greatest success ever made at the Wintergarten is credited to Ada Colley, who, by the way, is considering a San Francisco engagement. While critics may disagree as to her musical ability, there can be no doubt that she reaches some phenomenally high, clear notes, and therefore earns all the applause she gets. So far every night she has left the stage amidst a perfect storm of "bravos." Then we have "Get-your-money's-worth" Ritchie, doing his tramp specialty and making a big hit, which is really greater than it appears on the surface when you consider that his act has been done to death over here by all sorts of imitators.

The Baggesens, comic jugglers, are next in line. Their work is quite new and the German artists have not as yet had a chance to copy it, so they are reaping the cream of the applause. De Bessel is also doing very well, despite the fact that the stage at this house is very unfavorable for his work. The Pichani Sisters, acrobats, are featured. La Belle Carmen is also doing the wonderful wire act which won for her so much applause in the States. Nelly French is winning favor with her bicycle act on the high wheel with the revolving table. Then there are two excellent singing turns, a Swedish sextette and a French quartette; the Dantes, who do a dancing turn on the order of the De Forrests, and the Madcaps, three excellent English acrobatic dancing girls.

Leslie, with his leaping dogs, is also on the bill. And after a snappy show his dogs win for him round after round of applause. The two Forrests, clowns, with their ludicrous parody on William Tell, is one of the funniest comic turns that have ever been here. Of the other turns here there is only one which is of interest to you, and that is John Hewelt's mechanical theatre. Unfortunately, the hall is so barn-like that very little can be seen of his work and it suffers accordingly, but it is as good as ever.

The American bio raph, which has gone over into the hands of a German company, will close the show at the Wintergarten this entire season, as it did last year.

The opposition house, the Apollo Theatre, also opened with a new programme. A big success is being made by the Parisian Minstrel, a musical turn. Next in line comes Totajada and then Clermont, with his trained animals.

Fregoli has leased a theatre of his own, the Friederich Wilhelm Stadt Theatre, where he is playing to fair business.

## HAMMERSTEIN IS IN EARNEST.

Oscar Hammerstein, bronzed and healthy looking after his long vacation, was met by a *MIRROR* man the other day on Broadway. "I'm at it! I'm at it!" he said gleefully, in answer to a question about his new music hall at the corner of Forty-second street and Seventh avenue. "I expect to have my working plans completed by October 1," he continued, "and then I shall begin active work in earnest. I have learned lessons by my past experience and look forward with great hope to the future."

## A NEW KEITH BOOK.

A new book has just been issued by the management of the Keith circuit. It is handsomely and elaborately gotten up and contains interesting information about the various houses of the circuit. The Boston theatre naturally occupies the greater part of the book, but the other houses are not slighted. It contains excellent likenesses of B. F. Keith and E. F. Albee, and other illustrations. Thousands of these books will be distributed, and the public will thus have another opportunity of seeing how enterprising and energetic are the managers of this remarkably successful chain of theatres.

## ANOTHER RECRUIT.



FRANCIS CARLYLE.

The vaudeville army gained another recruit a few weeks ago in the person of Francis Carlyle, whose picture appears above. Mr. Carlyle has been especially fortunate in his choice of a play, and gauged the wants of the vaudeville-loving public very nicely when he decided to do Chuma, Thomas Frost's well-written and excellently constructed comedietta.

"The play's the thing," especially in vaudeville, and if all the legitimate performers who make the plunge into vaudeville used as much judgment as Mr. Carlyle there would be fewer failures. The managers are always anxious to secure people with "big" names, but if the material they provide is unsuitable they are dropped like the red-hot coal of the proverb.

## MILTON NOBLES' SEASON.

Milton and Dolly Nobles will be the dramatic feature at the opening of Keith's new theatre, Providence, Oct. 10. They open on the Proctor circuit Oct. 17, appear at Pastor's in November, and begin their second tour of the Keith circuit at the Union Square Theatre in Christmas week. In the interim they play the Salisbury houses in Chicago and St. Louis, and open in San Francisco at the Orpheum, Jan. 30. Why Walker Reformed, which grows in popularity with each performance, will be played exclusively until April, with the possible exception of San Francisco, when Bilgeville Junction may be given for the closing week. The genuine success achieved by these sterling legitimate comedians indicates the improved conditions in vaudeville. They are drawing to the vaudeville houses a large percentage of their old clientele, the majority of whom never before attended these theatres. This gives a commercial value to their names, which shrewd managers have recognized promptly and liberally.

## WEBER AND FIELDS GOING TO LONDON.

Weber and Fields and their entire jolly company will go to London next Spring and show the Britishers how real fun can be made on the stage. A *MIRROR* man called upon Manager L. C. Teller yesterday in reference to the matter, and found him in his office like the king in the nursery rhyme, "counting out his money." He was busy, but found time to say "Yes, it's true; we are going to take the company over to London. I am going over in December to make the arrangements. We will leave here in May and return in September. The bill will be made up of the best parts of Pousse Cafe and Hurly Burly, and we feel sure it will be a go." "Manny" Warner, who was in the office at the time, agreed that the Weber and Fields entertainment ought to prove popular in London. The Shaftesbury Theatre will probably be secured for the introduction of this company of funmakers to the Londoners.

## DEMONSTRATIVE SOLDIERS.

Hilda Thomas played in the theatre at Camp Thomas, Chickamauga Park, Ga., last June, and became a great favorite with the officers and men. The boys did not forget her, and on Monday evening of last week ten of the Rough Riders went to Proctor's, and while she was on the stage they manifested their delight in no uncertain way by emitting their war-cry, which is something to be remembered. After the performance they went around to the stage door and paid their respects to Miss Thomas, who was delighted to see them.

## NEW VENTURE IN 'FRISCO.

The Olympia in San Francisco, which has been a great success as a free resort, will be turned into a first-class vaudeville house, with prices ranging from 10 to 25 cents. A stock company will manage it, and the bookings will be made through the Orpheum agencies in New York and Chicago. Morris Meyerfeld, Jr., president of the Walter Orpheum company, will reach New York about Oct. 1, to make final arrangements for the running of the house.

## MINNIE DUPREE IS THE LATEST.

The latest convert from the legitimate to vaudeville secured by F. F. Proctor is Minnie Dupree who will make her continuous debut at the Twenty-third Street Theatre on Oct. 10, in a comedietta called *Dr. Deborah's Elixir*, by Evelyn Greenleaf Sutherland. Miss Dupree will be seen as a young woman doctor. She will be assisted by Theodore M. Brown, who is said to be clever.

## SAM DEVERE III.

Sam Devere, the well-known manager and comedian, was stricken with apoplexy last week, and has since been confined to his house in Brooklyn. His wife, who understands his business thoroughly, will manage the company until her husband is well enough to resume work.

## WEBER AND FIELDS ENGAGE HARRISON.

Weber and Fields have engaged Lee Harrison, formerly of the Casino forces, for their Hurly Burly company. He will work in partnership with David Warfield for the purpose of raising laughs. He joined the company last evening.

## LAST WEEK'S BILLS.

**WEBER AND FIELDS' BROADWAY MUSIC HALL.**—The same old story of crowded houses was told again last week, and the delighted audiences gave vent to their feelings by redemanding every song



VAUDEVILLE.	VAUDEVILLE.	VAUDEVILLE.	VAUDEVILLE.
IRVING	BERT		SADIE

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and applauding every good gag and bit of business. The burlesque is now in splendid running order, and the audience is dismissed every evening by 11.20, feeling that they have had their money's worth. Weber and Fields, Ross and Fenton, Dalley and Kelly, Warfield and Templeton, the Beaumont Sisters, and the other teams and single artists continued to make hits. Henry Lee was successful with his specialty, Great Men Past and Present, and was heartily applauded. Billy Hart opened the bill with a pleasing specialty.

**KEITH'S UNION SQUARE.**—Isabelle Evenson made her first appearance in New York as a vaudeville star last week in Augustus Thomas' one-act comedy, *That Overcoat*. She was assisted by that sterling favorite, Rose Hytinge, as the mother-in-law, and by Clement Bainbridge, who played the husband excellently. Miss Evenson never looked more charming and never acted with greater success than in this pretty little comedy of New York life. She can remain in vaudeville and become one of its shining stars if she will secure suitable plays and cast them as she has this one. An event of great importance was the New York debut of Scholton's Knaben Kapelle, or Hungarian Boys' Military Band. It is composed of boys ranging from six to about eighteen years of age, who play their selections with as much care and precision as though they were old and experienced musicians. They evoked considerable enthusiasm with one of Sousa's marches, played with great vim. The base drummer, cymbal player and snare drummer are the most conspicuous members of the band, and their work was watched with much interest. The boys made a decided hit, and ought to get many profitable engagements in the East before they sail for home. Pearl Andrews made her reappearance and was warmly welcomed. She gave her excellent imitations of well-known actors and actresses and scored decided hits with leaving one of them. Rodin, a European equilibrist especially imported for the Keith circuit, made his American debut. He did some novel feats of balancing. His most remarkable feat is the balancing upon his face of an upright piano at which a young woman is seated playing "My Country, 'Tis of Thee." He also balanced a heavy brass cannon on his face, at the same time pulling a string which discharged it with a very loud report. He placed his assistant, a plump woman in white tights, on an inverted chair and balanced her on his jawbone. His other tricks were done with a table and some paper cones, and all were very effective. His act differs from anything hitherto seen here, and he made a pronounced hit. Dolan and Le Barr were seen in *My Lord and Lady*, which proved the laughing hit of the bill. Little Western played with her accustomed skill on various instruments. Ward and Curran warbled melodiously. Pat and Mattie Rooney made a big hit with some new dance steps. Giguere and Boyer, the Columbian Four, Forrester and Floyd, John B. Hartley, Le Clair, Le Narbich and Lloyd, the biograph and Timely Topics with new views, were the other numbers.

**TONY PASTOR'S.**—Maude Courtney, the sweet singer of the songs of long ago, made her first appearance at this house, and repeated the hit she made during the Summer on the Casino roof. Her melody of old songs and her exquisite rendition of them caught the fancy of the audience, who manifested their approval in no uncertain way. Tony Pastor made his reappearance, and of course scored heavily with some brand new parodies, sung as he alone knows how to sing them. Joe Welch was warmly welcomed and delighted his admirers with a new parody on "You'll Get All That's Comin' to You." The Blondells made the laughing hit of the bill in their droll sketch, *Society Kids*. It has been greatly improved by the addition of new lines and business and a very funny finish. Mrs. Blondell has invented a new way of dressing her hair which may become the fad with women who have luxuriant locks. The bouncing, breezy, bustling Stewart Sisters made their reappearance and scored their usual big hit. They opened with "Military Melodie," and then introduced their well-known imitation of two tough boys, which pleased the crowd mightily. Maud Caswell and Arthur Arnold presented an acrobatic act, full of novelties and surprises. They have a number of original tricks and scored a decided hit, winning plenty of applause. Ethel Levy, who has been before the public only a few weeks, but is rapidly coming to the front, sang some coon songs in a decidedly original way. She has a lot of ginger and was warmly applauded, especially for her rendition of "Who Dat Said Chicken in Dis Crowd?" Ermani, the mirror dancer, did four dances of the usual serpentine variety and one in which she introduced nearly all the dance steps known to the stage. In one dance she was raised on wires and ended a flying butterfly. Boyle and Graham proved very amusing in their sketch, *Mr. Goodplayer and Sai Skinner*. Murray and Alden furnished some fun in a new sketch written for them by James Thornton called *A Personal Affair*. Beeson, Whalen and Lulu, Farrell and Stark, and Walsh and Mack were also in the bill.

**PROCTOR'S.**—Harry Woodruff made his continuous debut here last week in a short comedy-drama called *A Hit of Instruction*. There are only two characters, a young "matinee idol" and a callow youth who has come to see his actor friend in order to be coached in the part of Ferdinand in *The Tempest*, which he is to do at an amateur theatrical performance. Most of the fun hinges on the efforts of the youth to spout Shakespeare's lines, while the actor tries to show him how they should be delivered. There are a few serious moments at the beginning and at the end of the sketch, during which the actor utters some lofty sentiments about his profession, and shows himself to be a perfect gentleman in every way. The name of the author was not given, but the piece was evidently written by an Englishman, as it was full of expressions which are seldom heard on this side of the water. Mr. Woodruff had put in a few references to Yale and his old home in Virginia, but he should have done the Americanizing more thoroughly. Taken all in all, the sketch is very pleasing, and it affords Mr. Woodruff an excellent opportunity to display his ability as an actor of refinement and intelligence. He was assisted satisfactorily by Prince Lloyd. Another debut was made by Maude Banks and Nestor Lennon, who presented a Civil War sketch by George Totten Smith, called *Love or Life*. Miss Banks played a Northern girl and Mr. Lennon a Southern soldier who seeks shelter in her house. She determines to give him up to the soldiers of the North, but he makes desperate love to her, and, while doing so, discovers that he really does love her and the curtain falls on the usual embrace. The stars were assisted by Miss Ardeck as a maid servant. The versatile and accomplished artist, Hilda Thomas, made a big hit in her sketch, *Miss Ambition*, which was written for her by Charles

Horwitz. Her impersonations met with great approval and she was encored repeatedly. Frank Harry assisted at the piano and in two character parts in his usual effective manner. Al. H. Wilson kept the audience in roars for half an hour with his quaint and droll monologue, which has been entirely revised since he was seen here last. His songs were especially well received. The Manhattan Comedy Four also scored heavily with their very funny act. Raymond and Kurkamp made a hit in their musical specialty, which is one of the most pleasing of its kind. Frobel and Ruge, Gallardo, Carr and Jordan, Mary Lane Judge, the Holdsworths, Fred Brown, and the war-graph were also in the bill.

**PLEASURE PALACE.**—Mason Mitchell, the gallant actor-rough-rider, finished his second week in a blaze of glory. His simple, unaffected recital of the story of the battles of Las Guasimas and San Juan held the breathless attention of crowded houses throughout the week, and he received an ovation at every performance. Francis Carlyle was seen to great advantage in Thomas Frost's comedy-drama, *Chums*, one of the most pleasing little sketches so far seen in vaudeville. George W. Leslie was brisk and amusing as *Pat* in *Pat and Maude*. Baines was satisfactory as Mrs. Patterby, but Evangeline Irving (a sister of John Drew's leading woman) was not exactly suited to the part of Lelia. George W. Day made one of the biggest hits of the bill with his monologue, which is almost entirely new. He touched upon the humorous side of the war and the present condition of State politics in a thoroughly pleasing way. He had his audience with him from start to finish, and scored a hit which would justify the placing of his name in the type used last week for Clinton Elder and the war-graph. Mr. Elder, who has a good tenor voice, and a fancy for high-class selections, imitated the late J. W. Kelly in the matter of finishing his act before leaving the stage. Fred Watson played the accompaniments on the stage, and had to make a quick run from his usual post in front. McAvoy and May went through their act with their accustomed energy and raised plenty of laughs. They have only one new gag, but it is a very good one, and is likely to become popular. Jones, the clever comedian, scored heavily in his funny sketch, "Let Me Bring My Clothes Back Home" and "If They'd Only Fought with Razors in the War" were big hits, as sung by Irving Jones. The fun of the sketch was thoroughly appreciated and applause was frequent throughout the act. Topperwein, a rifle expert, new here, gave an exhibition of his skill with the rifle. His aim is faultless, and his act differs from the usual run. He picked out a picture of Uncle Sam with bullets on a metal target, and won lots of applause. The Three Schrode Brothers proved extremely funny in their acrobatic act. They are clever tumblers and funmakers, and go through their performance with a brisk, snappy, and very pleasing. The Gleasons, Maguire's trained horses, Ed Rogers, the Three Westons, Fred Watson, and the war-graph were the other features. Big business prevailed throughout the week.

**HARLEM MUSIC HALL.**—Isabelle Urquhart assisted by Wilmer and Vincent, created much mirth in the hilarious sketch, *A Strange Baby*. McCale and Daniels made them howl with their screaming knockabout act. Richard Pitrot had added a few new imitations, and all were well received. Emma Carus' coon songs were popular, and so were ballads by Little and Pritskow. El Zobedie, Adrienne Ancion, and the war-graph filled out the bill.

### The Burlesque Houses.

**MINER'S EIGHTH AVENUE.**—Gus Hill's Tam many Tigers came to town with a splendid bill. The olio offered the *Pour l'Empereur* of Music, which made, as usual, all kinds of hits. Al. Edwards working in black-face and running in some good comedy; the Chappelle Sisters in a neat, bright song-and-dance act; Silvern and Emerle in their admirable flying-ring work; the tuncful Tiller Troupe, just from Australian conquests, in melodious marches; C. W. Williams' amusingly witty and clever Fipps' songs; a unique tough girl wire act and Carlin and Clark's hilarious German comedy business. The wind-up was Frank Dumont's Hotel Griley Griley, a capital straight burlesque, prettily staged, introducing excellent music nicely sung and genuine comedy by Robert Carlin and George Clark. The costumes were of extraordinary beauty, one worn by Ida Morland being so uncommonly stunning as to win a big round of applause the moment she appeared. The company played to large audiences.

**SAM T. JACK'S.**—There was good patronage and much applause last week for the concert ensemble, the living pictures, the ballets and cake-walk led by Ida Minorette, Helene De Mar, Gusnie Vivian, and George E. Beban; and for the olio introducing Foster and Lewis in their sketch: Baldwin and Daly, the Hottentots; Ostrado, gymnast; Siegfried, mimic; Brannan and Collins, and Collins and Collins in their comedy acts, and Miles, Dumaine and Reyal in French songs.

**POWERY.**—Clark Brothers Royal Burlesquers made their New York bow here last week, and were welcomed with a profusion of floral tributes. Several societies attended during the week. The olio starts the performance, and contains Hot Davidson, a dashing subretrie; Howard and Emerson, who scored with songs illustrated by the cinematographe; Tenley and Simonds, Irish duo, who are in need of new material; Bixley and Weston in a rather amusing medley sketch; the Cosmopolitan Trio, singers, and the Mignani Family in a musical specialty. The burlesque *An Alderman's Election*, written by Howard and Emerson, is not up to the high standard set by some of the other companies this season. Its best feature was Elmer Tenley's familiar burlesque quartette, which deserves the strong hit it made. Edgar Bixley was amusing in low comedy work. The scenery, by W. W. Fetters, was well painted.

**DEWEY THEATRE.**—This new house on Fourteenth Street, nearly opposite Tony Pastor's, was thrown open last week as a temple of burlesque under the management of Timothy Sullivan, the well-known Tammany politician, and George Kraus, of Imperial Music Hall fame. The attraction was *The High Rollers* Burlesque company, with George Thatcher, and Ed Marble and Stinson and Merton as "strengtheners." These performers went through their usual specialties, and but for their efforts the audiences would have had to put up with the vulgarities of the High Rollers. The burlesques, *The Chink Girls* and *A Lady of Quality*, were written by A. H. Woodhull, with music by Richard Stahl. The first burlesque is a sort of hash, which, when it is not dull, is extremely vulgar. Mr. Woodhull also pleads guilty to the

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A GREAT HIT.

# HILDA THOMAS

Assisted by FRANK BARRY.

At Proctor's Theatre Last Week. Three and Four Calls Every Performance.

Hilda Thomas is in splendid form; her part was really enjoyable.—"Theat." *Morning Telegraph*, Sept. 20.  
Hilda Thomas supple the comedy element to the splendid bill.—*N. Y. World*, Sept. 20.  
Hilda Thomas in her new act, *Miss Ambition*, is a big hit.—*N. Y. Journal*, Sept. 20.  
PROCTOR'S PLEASURE PALACE, THIS WEEK.

authorship of a sketch which introduces Sylvia Starr, who is billed as "The American Venus." It was thrown together for the purpose of allowing the young woman to do the coarsest and most inartistic undressing act ever seen in this city, which is followed by some living pictures. While the pictures are being shown there is a lot of disgusting dialogue and business between Carl Anderson and Lew Randall. Considering the quality of the performance, the following notice, printed conspicuously on the programme, seemed sadly out of place: "It being the desire of the management that the entertainments offered at the Dewey Theatre shall be at all times absolutely free from all objectionable features, the co-operation of the public is invited to this end; and the manager will be obliged to anyone who will inform him of any suggestive or offensive word or action upon the stage that may have escaped notice." It is, indeed, too bad that a more seemly performance could not have been chosen to dedicate the theatre called after the hero of Manila. He deserves better treatment than this at the hands of his fellow-countrymen.

**THE LONDON.**—Harry Morris' Little Lamba gambled last week to large business. They presented two burlesques, *Training the Lamba* and *General Fink's Army*, the latter showing Harry Morris in one of his genuinely droll German sketches. There was much of real fun, pretty dresses and good music in both and they scored heavily. The olio presented the amiable Jeff Cunningham in amusing songs and great good nature; Patterson Brothers in their fine work on triple bars, Ford Brothers in their wonderful dancing, Bixley and Wade in their old-time musical turn, Belmont and Weston in a bright travesty sketch, and Manager Morris' latest living picture exploit, *Mephisto's Triumph*, wherein Sophie Leslie, as Mephisto, exhibited to Edward Ford as an artist some highly effective works of demon art with ten girls in the pictures. Every number was applauded, and the bill was voted thoroughly satisfactory.

### VAUDEVILLE JOTTINGS.

William Silbor, of the vaudeville team of Silbor and Emerson, attacked a man named Sullivan one day last week for kicking his dog. Sullivan was taken to the hospital and Silbor was placed in jail to await the result of his injuries.

James Russell, of the Russell Brothers, was tendered a banquet at the conclusion of his engagement at Tony Pastor's by Maggie Cline, to celebrate the rising of the Russells into the "legitimate." The Irish Queen has been in the

legitimate herself, and she gave James some valuable points which will be of great value to him in his new venture.

It is said that a new building, embracing a gymnasium, skating rink, music hall and restaurant, will be erected on Eighth avenue, this city, by a syndicate of Philadelphia capitalists.

Harry Thompson, whose right name is Harry Esman, announces the marriage of his eldest daughter, Louise Esman, to Julius Reinhardt. The ceremony took place on Sunday last at the home of the bride.

Agnes Ardeck made her vaudeville debut last week at Proctor's, supporting Maude Banks and Nestor Lennon in *Love or Life*. She made a pleasing impression.

Barney Gerard is making arrangements with a well-known vaudeville team to produce his new sketch, *A Grand Mistake*, which is said to be exceptionally good.

Tutt and Tutt report that they have scored a decided hit with E. E. Rice's production of *The Origin of the Cake Walk*, which was put on last week at Keith's Boston house.

James H. Curtin, manager of the London Theatre, of this city, is the representative of Annie Hart's Rough Riders, which will go on the road next season.

Blockson and Burns will play the Alhambra, London, in June.

Marie Edith Rice is making her vaudeville debut this week at Keith's Boston theatre, with J. H. Stoddart, appearing as Jeanne in a condensed version of *The Long Strike*.

Morton and Revelle have been re-engaged at almost every house they have played since they returned East. They have been offered engagements in England, but were obliged to decline, owing to the fact that their books are full of American dates.

Hines and Remington report an immense hit on the Orpheum circuit. They are in Los Angeles this week.

Amata, the dancer, has closed with Wiedeman's Comedians, and after playing a few fair dates will go into vaudeville, producing a new illuminated dancing act.

Frank McNish and Rosie Albro have made a hit in their new sketch, *A Stage Quarrel*. They are at Tony Pastor's this week.

Elsa Martens wishes to deny the report that she has joined Mathews and Balger's co. She is now in New York negotiating with several



managers for this season. She has had a remarkably successful summer season in vaudeville.

Zelma Rawlston opened yesterday on the Keith circuit at the Boston house. She has a number of new songs and bids fair to increase her popularity materially this season.

Some of the new musical hits in Mathews and Rogers' production of *By the Sea* are: "It's a Sunshiney Weather Because We're Together," sung by Nellie Hawthorne; "Kitty Glenn, Tell Me When," sung by Will West; "Because," "American Citizen Waitress," and "Down Ole Tampa Bay," played on the violin by Josie De Witt.

Charles A. Loder played a highly successful week at Keith's in Boston last week, and is now at the Rialto, in Philadelphia. Next week he will join Weber and Fields' *Pousse Cafe* co. playing the part originated by Sam Bernard and replacing Tommy O'Brien.

George Yeoman has joined Irwin Brothers' *Burlesque* co. for the season. He will work in partnership with George Sidney.

Pearl Andrews introduced some new imitations last week at Keith's Union Square Theatre. One was of Anna Held singing "I Want Dem Presents Back," which she did excellently, and the other was of Sousa leading his band, which made a big hit.

A Partial Eclipse, in which Grace Filkins is appearing this week at the Pleasure Palace, was written by Paul Wiltach.

Wood and Shepard made their first appearance in London at the Alhambra recently and scored a decided hit in their musical act.

The latest song from the pen of Fred Gilbert is called "No, Johnny, It Can't Be Done." Mr. Gilbert has been ill for some time, but he is still able to turn out songs.

Lizzie and Vinie Daly left London on Sept. 10 for Johannesburg, South Africa, where they are to fill an engagement.

The Elopement is the name of a new two-act burlesque recently finished by Harry B. Marshall, author of *The Maid of Manilla* and *That Girl from Ireland*, and May Melvin Ward, author of *Jealousy*, *Honeycomb* in a *Harlem Flat*, *Silence in Golden Extravaganza*, and other plays.

The mirror dances of Diana have proven such a drawing card at the Broad Street Park, Richmond, Va., that Manager Leath has extended her engagement one week longer. He has also arranged for her appearance next summer.

The German Janitor is the title of a comedy sketch which William Sidney Hillier has written for the Leward Brothers. He has also finished a character sketch, *The Hobo and the Jew*, for Mackie and Hanly, and a new monologue for Joseph Colling, the mimic.

Bessie Bonchill's repertoire this season contains "Under One Flag," "Just As the Sun Went Down," and "When I Came Home."

Anna Mortland, who was so successful last season in support of J. K. Emmet, expects to go into vaudeville soon, appearing in a new one-act comedy by Ida C. and May M. Ward, entitled *Filling His Place*.

Bob Hanlon was seriously injured on Sept. 1 at Hastings, England. While fixing some apparatus he fell and broke his thigh bone. This is the first accident of any account that the clever performer has ever met with.

"I Always Wear an Orchid Next Me 'Eart" is the title of a new English song.

A son was born to G. H. Chirgwin, the English comedian, recently, but he lived only two days. This is the second loss of this nature sustained by Mr. Chirgwin during the year.

Harry Lemore, a well-known and popular English music hall vocalist, died in London on Sept. 1.

Auguste Van Biele, the actor-collist, made a mistake recently in Dublin which almost cost him his life. He had been using a cough mixture and some liniment for a cold, and while in a hurry swallowed some of the liniment. Two doctors and some strong emetics brought him to, and he was able to play his cello as soulfully as ever in a few days.

James E. McWade is making hits with Ford and Bratton's new ballad, "Don't Ask Me To Forget," and Horwitz and Bowers' "Because."

Bennetto, the limber contortionist, late of Bennett and Bratton, is now doing a single specialty, and is making a big hit everywhere he appears. He is now on a ten weeks' tour of the Western circuit.

Caroline Hull has arrived in England, and will undertake to show the Britishers the beauties of triple-voice vocalism.

Titeola, the toe dancer, will sail for Europe in December. She will spend some time on the other side in studying and perfecting herself in her new act.

Charles H. Boyle and Carrie Graham, who made a big hit last week at Tony Pastor's, have signed with A. J. in New York for the season. They spent two successful seasons with A. Prodigal Father and last season were prominent members of the co. presenting McGinty the Sport. Their efforts always result in a good time for any audience they may be called upon to entertain.

Lillian Green and William Friend tried their new sketch at Tony Pastor's the other day, and it made such a hit that they booked several weeks immediately. They are at Keith's Bijou, Philadelphia, this week, and will play a week at Pastor's in the near future.

Billy and Cordelia McClain were among the features recently at the Theatre Francaise, Montreal, where they made a decided hit.

At Sam T. Jack's Chicago theatre last week a big hit was scored by Harry Thomson, who is closing the olio with Mico's City Club.

Ward and Curran are singing with great success Ford and Bratton's "The Old Folks Are Looking For You, May." Hattie Starr's "Don't Say No, Daddy," and Uddall's "Just One Girl."

The Four Columbians, musical artists, will play at the Texas State Fair, in Dallas, from Oct. 1 to 16, and later on will play the Castle and Proctor circuits.

Jeanette Dupre is making a big hit at the Dewey girl with the American Burlesquers. Her costume is gorgeous and she makes a stunning appearance.

The Senegambian Carnival has been reorganized and will now play the cheaper-priced houses, beginning in that line at Newark next week.

The Boyce Sisters, who are now in California, are advertised as "the girls with the continuous smile."

Belinda Bailey's Boarders, Milton Nobles' one-act comedy, was successfully produced on the Keith circuit, with Burton Hill and Charles Willard in the leading characters, has an extensive booking, including the Western and Orpheum circuits, and an early return over the Keith circuit.

There will be two or three changes in the cast, made at the author's suggestion, with a view to bringing out comedy points which the original interpreters entirely failed to grasp. Charles Willard is attending to the business end of the enterprise.

"Do You Love Me?" by Hattie Starr; "Because," "Don't Ask Me To Forget," and "Zenda Waltz Song" are in the repertoire of Stuart, the male Patti, this season.

Rice and Barton have paid particular attention to the singing quality of the chorus of their Big Gaiety co. this season. The result has justified their efforts and extra salary list, for it adds greatly to the song effects. Josie Flynn has been specially engaged. She is a clever

operatic vocalist, and an agreeable surprise to the patrons of burlesque. The opening at Harry Williams' Academy of Music, Pittsburgh, was to S. R. O.

Low Dockstader is making big hits with "Make No Mistake," "I'll Break Up Dis Jam-boree," "Zazy-Ze-Zum-Zum," and "Little Coney Island," by Horwitz and Bowers.

Krause and Rosa and their Dutch pickaninies have reason to feel proud at the success they made in the Brooklyn Music Hall. A return date was arranged for the latter part of the season, after their return from the West, and it is the first time in the history of the house that an act has been re-engaged for the same season.

Mrs. John Morrissey, of San Francisco, the wife of the business manager of the Orpheum circuit, is on a visit to New York.

Little Christopher will be sent on a tour of the regular burlesque houses.

Edward Poland replaced Alfred Hampton in support of Patrice yesterday, making his vaudeville debut.

Frank Whitman played last week at Fox's Pleasure Palace, Reading, Pa. This week he is at Keith's theatre, Philadelphia.

Isadore Rush, of Roland Reed's co., is singing "Hush a Bye, Close Yo' Eye," "Pickaninny's Dream," and "Honey Dat I Love So Well."

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—The vaudeville managers are reaping big profits this week, as the various bills are good and we are having real theatre weather.

Hopkins: Colonel Hopkins' Trans-Oceanic Stars Specialty co. is furnishing the variety portion, which is headed by Kara, the famous juggler, Caron and Berchert, Polk and Collins, Nestor and Bennett, Earl and Wile, and Charlotte Ray.

Olympic: William H. Windom, assisted by the Blackstone Quartette, Peter Baker, T. J. Farron, Stanley and Jackson, Carter De Haven and Bonnie Mai, Kate Davis and Vinie De Witt, who deserves special mention for the remarkably good impression she has made here with her cornet solo, and Ray L. Boyce, the Diamonds, Florence McKnight, John and Lillie Beach, Provo and Bench, and Kennedy are also here.

Dearborn: The top liners are Sharp and Platt, who play their last vaudeville dates prior to going on the road with their own co. in the Late Mr. Early. Josephine Gessman, Raymond Moore, and others are in the bill.

Chicago Opera House: Professor Leonidas' trained dogs and cats have moved over from the Haymarket and head the programme. Mlle. Bombello, Willis and Lorette, Margaret Ferguson, Bartlett and May, Hand Rockwell, Coleman and Howlett, Fogarty and Francesca, and the Del Sabas are the other entertainers.

Haymarket: Lillian Burkhardt and her co. are the star cards. Minnie Renwood, Al. Leach, Empire Trio, Three Romaldos, Dolly Mettaver, Raymond Musical Trio, Schuyler Sisters, Apollo and Hattie Keaton also take part.

Great Northern: The lovers of vaudeville are realizing the fact that Salisbury and Tate mean to carry out their plan of giving them the most expensive acts that can be secured. The current bill includes Giacinta Della Rocca, S. Miller Kent, John C. Rice and Sally Cohen, William Carleton, the four Masanas, Clivette, Fenz Brothers, Kissner, and the Bandolles.

Masonic Temple: At the close of this week Sonman and Landis' career as loaves of this resort will come to an end after one of the biggest seasons that house has ever had. The place will be dark for three weeks, so as to allow the decorators, clean flitters and others to do some work. It will open Oct. 17 as a winter resort, and under the management of Harry Earl, who telegraphs me from your city that he has engaged two corking good bills for the opening weeks, made up of the finest talent that the East can produce. Arthur Dunn and Jane Whitbeck, Johnson and Dean, O'Brien and Buckley, and Leola Mitchell, with several others, are in the bill.

Gaiety: Australian Beauties, with Baroness Blanc as the feature, are the attraction.

Sam T. Jack's and the Savoy have the usual good burlesque show.

Ferris Wheel Park: This place is on its last week, offering the Wilson Family, Gallagher and Barritt, Lolly Brothers, the Olfans, Louis M. Grandt, and Ziska.

Notes: Charles P. Salisbury and Harry Earl arrived from New York City 25, where they have been for the past week making arrangements for booking. This is surely a starter for a big night among the vaudeville managers. Max Golden, of the New Orleans as associate manager of the St. Charles Theatre—Percy Charlton is now treasurer of the Great Northern Theatre.—Ziska, a wonderful magician, who has never played in the East, but is a favorite here, has been booked to appear at the Proctor houses in January.—It was very wise if some of the Eastern managers would give Western acts a little more attention, as there is lots of material here that would be new and pleasing to the New Yorkers if only given a chance.

WILLIAM FITZGERALD.

**BOSTON, MASS.**—For the present week at Keith's Robert Fisher is the top liner, recalling the long engagement which he played here in the County Fair. He appears in *Naval Complications*, supported by Lorimer Johnstone, Julia Clay and Carol the line Coker. This is the second and last week of the *Cherry of the Cake Walk*. The hit has been most emphatic. The other features are Charles R. Sweet, Zelma Rawlston, Adams, Casey and Howard, Riter and Hughes, Newell and Shevett, Ford and Francis, George Leslie, Forrester and Floyd, Mendonzi Sisters, J. J. Bell, and Gorman, Proctor, Harry and Sadie, Field, Hill, Marionettes, the biccaphs, and Professor Gies with his stereopticon.

Jermom's Black Crook Burlesquers are favorites at the Howard Athenaeum. In their olio appear Ben Barney, the Bijou Comedy Trio, Eddie Weston, Bessie Bradley, Gene and Lina Hughes, Grace Vaughn, and Murray and Everett, while the house olio includes Lulu Chies, Price and Watson, Tommy Hayes, Homes and Clayton, Fanny Warren, the Devines, John and Rena Sanders, Scanlon and Milly, De Veaux and De Veaux, Genevieve Dickinson.

At the Grand this week the European Sensation Extravaganza co. presents in its specialty, *Blanche and Marie Eugenie Pollard*, Alice Hanson, Smith and Champion, Hastings and Wright, and Eugene Ellsworth and Madge Burt.

Rose Sydell's London Belles always give a good show and they are sure of a large business at the Lyceum. This week Rose Sydell has the *Belles* and Karina is featured. Among the other attractions are Bro. Harrison and Brown, Seymour and La Rose, the Fonti Boni Brothers, Campbell, and Hart and Hilton.

At Austin and Stone's this week the variety performers are Nixon Troupe, Sara Clifton, Raymond and Hagyard, Dan and Denny Lewis, Barrett and Grace, Professor Studdell, Harry Bryant, W. G. Learned, Professor Everett, Ben Riggs, Evans and Deves, Kitty Bingham, the Carlisle Sisters, O'Connell and Mack, and Tierney and McKenna.

There have been several meetings of those interested in the late lamented Sans Souci, but no understanding has been reached in regard to the opening of the place. Only the liquid furniture has been removed from the building and the place could be reopened without much trouble, but it seems to be a policy of wait and see. Had the place been managed a little differently—lower prices and more novelties—I am inclined to think that it would still be open.

Another change in policy has been made at the Palace. Last summer it had a stock co., then a return to burlesque, and now Frank V. Dunn has leased the house for four weeks for *Hebrew opera*, and if the policy succeeds that may be the future fate of the house.

It is now too cold for enjoyment at the open air theatre at Norumbega Park, as the management does not give a pneumo is cure with each ticket, and so the stage part of the resort has been closed for the winter.

JAY BENTON.

**PHILADELPHIA, PA.**—The advance in prices at Keith's Bijou has proven a genuine boom, if such a thing was possible, and the boxes and entire lower portion of house are nightly being taken by the society people. Only the liquid furniture has been removed from the building and the place could be reopened without much trouble, but it seems to be a policy of wait and see. Had the place been managed a little differently—lower prices and more novelties—I am inclined to think that it would still be open.

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owner of the best and most profitable piece of theatrical property in the city. The house was this week presented with *Belles*, Rose Sydell and the *Belles* in *That Overcoat*; fourth and last week of *Papito*, the wonderful dancer; the biograph, with new views; *Lillie Western*; *Betty's* bears; *Lillian Green* and *William Friend* in a new sketch; *Charles A. Loder*, *Ward* and *Curran*, *Pat* and *Mattie Rooney*, *Der*, *Burke*, *McDonnell*, *Guyton* and *Boyd* in stereopticon views, *Kimball* and *Donovan*, *Zimmer*, and *Frank Whitman*.

Harry Morris' Little Lamb is at the Trocadero, with everything new. There are lots of pretty girls, handsome scenery and costumes. *Dikes* and *Wade*, *Belmont* and *Weston*, *Patterson Brothers*, *Jean Cunningham*, *Ford Brothers*, and *Aimee Lester* are in the co. *Bonnie* is a lovely large, *Reilly* and *Wood's* Big Show follows. *Miss New York*, Jr. 10.

One of Gus Hill's enterprises, The Tammany Tiers, holds the week at the Lyceum, giving a good performance, introducing *The Belle of the Tenderloin*, a vaudeville caravans with the *Lyceum* Sisters, *Four Emperors* of *Miss Willern* and *Emarie* in a great acrobatic act, *C. W. Millikan* *Carlin* and *Clarke*, and *Mile Flora*, concluding with a gorgeous scenic burlesque, *The Hotel Griley Griley*. Opening good. Week Oct. 3: *Rice* and *Horton's* *Rose Hill* Burlesque co.

One of the best attractions of the season at the Kensington is the famous *Rents-Santley* co. After playing last week to their usual large patronage at the Lyceum, they changed their location to this house. *Little Elliott*, *Engstrom* *Sisters*, *Walker* *Sisters*, *Richard Ward*, *Van Lee* and *Barton*, *Charles Robinson*, *Johnson* and *Gorman*, and the new burlesque, *Yankes* *O'Connor* *Dandy*, and the scenic biograph, *Johnnie's* *Frolic*. The *Sporty* *Widow* week of Oct. 3. S. FERNBERGER.

**SAN FRANCISCO, CAL.**—Felix Morris is the best performer that has been seen at the Orpheum for many a long day. Week 12 he presented the touching one-act play, *The Old Musician*. It is so tender, so pathetic. The impersonation by Morris of the old French composer was especially by *immense* *crowd*. Morris was well supported by *Rachel* *Crothers*, *John Findlay*, and *Foster Gardner*. *Bessie* *Bonchill* was well received. She sings well and is graceful. *Earle Remington*, the female tramp, made a decided hit. Her companion, *Hine*, made a funny tough sport. Together they made a *big* *hit*. *Ising* *tears*, *Mr. and Mrs. Sidney*, *Franklin*, *Conway* and *Stinclair*, *Singer* and *Signora* *Di Pasquelli*, and the *Tow-Zoo-In* *Araba* made up an excellent bill. Among the new features for week 13 are the two *Paolo*, *European* *clowns*; *Louis* *Cazen*, the French magician; *Jeanne* *Franko*, violin virtuoso. *Felix* *Morris* and co. in their last week will put on *The Vagabond*.

The new people seen at the Alhambra week 12 were *Bert* and *Wittman*, eccentric comedy sketch artists. They drew fairly well. *Mr. and Mrs. Sidney* drew well as good as ever in *When Two Hearts Are Won*. *Corinne* and *Del* *Picente* also scored. The attractions for week 13 include *Earle*, *Bonchill*, *Ising* *tears*, *Mr. and Mrs. Sidney*. *Drew* will present *The Chase*, a comedy sketch by *Kenneth* *Lee*. *Business* is fair only.

At the Chutes Free Theatre Cotton and Mollie, horizontal bar performers, Oro, Clifford and Oro, Emil Chevrial, and Pearl Hight were among the attractions.

**WASHINGTON, D. C.**—Bryant and Watson's American Burlesquers opened at the Lyceum week 25. The attraction, *General Levy's Military Social* and *Koher-Koher*, in both of which W. B. Watson makes a hit in capital Hebrew characters, proved a joyous feature. A strong olio is given by *Mildred* *Murray*, *Monroe* *Sisters*, *Dick* and *Elly*, *Kumie*, *Watson* and *Daguer*, *Lucas* and *Curdy*, and *Perry* and *Barry*. *Harry* *Morris* *Little* *Lamb* and *The Bijou* presents this week *Cora* *Bout*, *Wanz* and *Mazette*, *Valencia*, *Hanley* and *Jarvis*, *Al. Stern*, *Leopold* and *Bunnell*, *Three* *Goldsmith* *Sisters*, *the* *Maritella*, and the *Boston* *Comedy* *Trio*. The *hiddovers* include *John* *T. Turner*, *Edna* *Schaeffer*, *Nettie* *Field*, *Nana* *Billings*, and *Mamie* *Schaeffer*. *Nettie* *Field*, *Nana* *Billings*, and *Mamie* *Schaeffer* are the *hiddovers* at *Manager* *Sam* *Gosheim*'s *Mummer* *Garden* 19-24 were *Jane* *Daly*, *Siddone* *Dixon*, *Mile* *Onaida*, *Mile* *Bessie*, and *William* *L. Thornton*. Opening week Sept. 25: *Sara* *Al. Burton*, *the* *Hale* *Sisters*, *Lou* *Pistel*, and *Ivy* *Moss*, with *Jane* *Daly* and *W. L. Thornton* remaining over.

—*Trans*: *Isabel*'s *Orchestra* and *the* *Sunday* *night* at the Lyceum to a crowded house. *Louise* *Wrence* is giving balloon ascensions and parachute drops every day at the suburban resort, *Glen* *Echo*, on the Potomac.

JOHN T. WARDE.

**JERSEY CITY, N. J.**—Robie and Dinkins' Knickerbocker Burlesque co. was at the Bon Ton 19-24 to fine business. The olio is a strong one. *Conny* *Grant* and *Rita* *Dunard*, *Flator* and *Luana*, *Wm. Taylor*, *Conny* and *McFarland*, *Jack* *Andy* and *Ada* *Gardner*, *Mike* *S. Whalen*, who was a novelty and does a clever specialty, all made hits. *Chow* *Chow* gives the co. a chance to wear handsome costumes. The entire bill gives satisfaction. *May* *Howard* co. 25. Oct. 1. *Flynn's* *Big* *Sensation* 25. —*At* *the* *comedy* *club* at the Knickerbocker co., the dramatic correspondence and a few invited guests were tendered a supper by the stage hands of that house, comprising *John* *Barrett*, stage manager; *Harry* *Lucas*, property man; *Dayton* *Caulfield*, fly man; and *Emery* *Lenhart*, advertising agent. The supper was given as a complimentary to the co. and a mark of esteem for a thoroughly enjoyable time was had. The stage hands presented *Manager* *Dinkins* with a large floral horseshoe and the ladies of the co. with bouquets. The affair was a credit to the boys. A delegation of *Jersey* *City* *Lodge* *No. 211*, *P. O. E. K.* and *the* *Knickerbocker* co. the *Bon* *Ton* *18* and *present* to *Harry* *Wright* and *Harry* *Hastings*, of the *European* *Nation* *co.* *umbrella*, suitably inscribed, as a token of friendship and to pay in part a debt of gratitude due the two gentlemen for services rendered at social sessions of the *Knickerbocker* co. *the* *Knickerbocker* co. will commence to rehearse a new burlesque 26, which will be produced for the first time at *Syracuse*, *N. Y.* *Oct. 8*. Changes will be made in the make up of the co. and date.

WALTER C. SMITH.

**ALBANY, N. Y.**—Leland Opera House (F. F. Proctor, proprietor; P. F. Nash, resident manager): Week 19, *Edwin* *Milton* *Boyle*, assisted by *Mrs. Royle*, *William* *Frederic*, and *Marie* *Dupont*, presented *Captain* *Impudence*, which kept the large audience highly amused. *Mr. and Mrs. Charles* *Ellis* made a hit. *Florence* *Bendley* sang and danced herself into favor instantly. *Louise* *Dunne* is an up-to-date ventriloquist. *The* *Rosow* *Midgets* were applauded. *Charles*'s *imitation* of *Anna* *Held* is very clever. Others of the co. are *Baker* and *Randall*, *Ward* and *Brown*, *Wm. Wentworth*, and *Tommy* *Hayes*. *Berlin* *26*, *Wason* *Mitchell*, *Harry* *Woodruff*, and others. *Gaiety* *Theatre* (*Agnes* *Drew*) is contemplating a trip to New York soon and will make his first appearance on the Rialto for twenty years. *Manager* *Drew* took a special interest in *ab* *li* *hine* *the* *window* *li* *hine* *the* *star* *probably* *did* *more* *of* *it* *than* *any* *other* *thea* *re*.

WILLIAM CRATON.

**BUFFALO, N. Y.**—Shea's Garden Theatre continues on its prosperous way. The house was packed as before. *18-24* *the* *bill* *was* *not* *so* *inter* *esting* *as* *the* *co.* *which* *have* *immediately* *preceded* *it*, *many* *of* *the* *acts* *being* *tiresome* *and* *not* *up* *to* *the* *Shra* *standard*. *Burt* *Coot* *and* *Janie* *Kingsley* introduced a good sketch, while *John* *W. Ransome*

## VAUDEVILLE.

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## SISTERS COULSON

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and Laura Burt pleased. Others were *Felding*, *Bryant* and *Saville*, *Johanne* *Carroll*, *Sisters* *Leon*, *Carice* *Vance* and the biograph. *Reilly* and *Wood's* *Big* *Show*, under the management of *Frank* *O. Bryan*, opened its season at the Court Street 19. The organization is strong one. The three *Morton* were easily the best number on the bill. *Miss* *Clara* *Morton* being especially well received. Others were *Pat* *Reilly*, *the* *De* *Philippe*, *Dunbar* *Sisters*, *Weston* *Sisters*, *Baker* and *Rynolds*, *Bessie* *Lamb*, *Brothers* *Melrose* and *Frank* *O. Bryan*. *Business* *big*. *The* *Bohemian* *Burlesquers* 25-1. *RENNOLD* *WOLF*.

**PROVIDENCE, R. I.**—The Westminster week 19 had *Rose* *Sydell*'s *L. adon* *Belles*, presenting *The* *Widow* *Wynne*'s *Reception* and *Behind* *the* *Scenes*. The costumes are new and attractive. The olio embraced *Hilton*, *Campbell* and *Hart*, *Heymour* and *La* *Rose*, *Fonti* *Boni* *Brothers*, *Brown*, *Barrison* and *Brown*, and *Karina*. Week 20 *Dave* *Marion*'s *co.* *HOWARD* *C. RIPLEY*.

**NEW HAVEN, CONN.**—Poll's Wonderland (S. Z. Poll, manager): The S. R. O. sign was used at nearly every performance week 19-24. *Beatrice* *Morland* and *Charles* *M. Goss* made a big hit in *George* *Coburn*'s *Sketch*, *Game* of *Golf*. *Morton* and *Reville*, the biograph, and *Goldin* were received with great favor. Others on the bill were the *Coulson* *Sisters*, *Lillian* *Grist*, *Adams*, *Casey* and *Howard*, the *Brothers* *Borani*, and the *Brownings*. For week of 25 Mr. Poll announces *George* *W. Day*, *Gray* and *Conway*, *Gallardo*, *biograph*, *John*, *Gray* and *Conway*, *Gallardo*, *biograph*, *John*, *Gray* and *Conway*, *Gallardo*, *biograph*, *John*, *Gray* and *Conway*, *Gallardo*, *biograph*, *John*, *Gray*







In the Furiously Funny Farce Comedy - - **A JAY IN NEW YORK.**

### PROFESSIONAL CARDS.

—

Arden, Edwin  
Avery, Harry  
Barnes, John  
Adams, Ed. E.  
Adams, Geo. M.  
Arlington, Ed.  
Atkins, Alfred  
Auldridge, Chas. T.  
Bitner, W. W.  
Bosworth, Geo.  
Bowers, Geo.  
Bryton, Fred's  
Brown, Geo. W.  
Burbank, Lawrence  
Butler, James  
Baker, Frank G.  
Banks, John  
Brinkley, John  
Barnes, Richard C.  
Barrow, J.  
Brund, William  
Barnes, Geo.  
Byrne, Chas. A.  
Barnes, Geo.  
Barnes, C. O.  
Boyd, Archie  
Boniface, Geo. C.  
Barnis, Robert  
Barnes, Geo. C.  
Callahan, Joseph  
Cox, Robert  
Chase, J. C.  
Cochran, John  
Cushing, Harley  
Cook, James F.  
Cassidy, James  
Candlish, B. J.  
Clifton, Geo.  
Clark, E. A.  
Cochran, Geo.  
Clark, W. T.  
Cullins, Chas. H.  
Clark, Percy  
Cochran, Chas. B.  
Carlson, Art  
Collins, James  
Davidson, W.  
Dillon, W. W.  
David, Frank  
Dillon, John  
Dixon, C. W.  
Dyer, Frank H.  
Dix, C. W.  
Davi, George L.  
Dozier, James B.  
DeBagnille Geo.  
Drew, Sydney  
DeLaney, Chas.  
Dozier, Frank  
Dawley, Earl  
DeGorm, C. F.  
Dorsey, Geo. E.  
Dawson, Wm.  
Deason, Will  
Dixey, Harry E.  
Devoy, James  
Dillon, Edward  
Detmeyer, Wm.  
Hills, Sidney  
Crack, R. H.  
Hiller, Ed.  
Hitts, Chas.  
Emmett, Burton E.  
Eckert, Fred  
Fisher, Wm.  
Faure, E. J.  
Ferguson, Robt. V.  
Fennell, Geo.  
Fenwick, Geo.  
Fenwick, Walter  
Furber, R. A.  
Fitzpatrick, Geo.  
Stephen  
Fischer, Harry  
Farrington, J.  
Ferguson, James  
Freeman Max  
Francis, Robert  
Francis, John  
Frankos, Joseph  
Flaherty, Jack  
Fox, Franklin  
Foster, H. H.  
Frowlander, R.  
Fulton, John  
Fenton, Frank V.  
Forsan, Ben C.  
Gibbard, E.  
Goodman, Lou H.  
Goodfriend, Samuel  
Graham, Geo.  
Gregory, Jack  
Giles, Geo. F.  
Gibson, Geo.  
Gastlin, Geo.  
Griffin, Richard H.  
Goodwin, Frank I.  
Graham, Geo.  
Grant, A. H.  
Holt, R. H.  
Horton, L. B.  
Harris, W. D.  
Hambury, W. D.  
Hermes, Harry  
Hayman, Dave  
Harris, John  
Hagerty, John  
Hardy, Fred  
Hutchinson, William  
Howard, Wm. C.  
Hayd, E. F.  
Hampshire, J. H.  
Holtz, Jack  
Harland, Robert  
Higgins, R.  
Harris, James  
Hendall, J. C.  
Hawkins, J. H.  
Hall & Whisker  
Harris, Harry R.  
Jacobs, B. B.  
James, George  
James, Chas. Dr.  
James, Jas. Warren  
Kellum, Lee J.  
Keefe, J. J.  
Kearney, George  
Keenan, Frank J.  
Knights, Frederick H.  
Kane, Charles  
Keene, C. A.  
Knowles, E. H.  
Kearney, Harry R.  
Klander, Samue J.  
Kennedy John  
Keefe, J. F.  
Kearney, John  
Le Noyd, Chas. L.  
Lawton, Frank  
Lando, Albert  
Lander, Frank  
Lander, F.  
Lanney, John  
Linn, Chas. W.  
Lander, John  
Langley, Edwin  
L. Renwell, Myron  
Leroy, James  
Livingstone, Lee, W. H.  
Logan, Jack  
Lander, Geo.  
Lager, Roy Roy  
Lager, Marcus  
Lander, Chas.  
Larnett, S.  
Barlow, Frank  
Myron, John  
Larnette, G. F.  
McArd, Edwin A.  
McVeigh, Jack  
Manning, James  
McMahon, Walter J.  
Miller Bros.  
Martin, Joe Henry  
McCurmack, J. B.  
McCurmack, J. B.  
McCurry, James  
Miller, Henry  
Miller, Burt  
McCreedy T. E.  
Mills, Frank  
Merritt, Henry  
MacDowell, Melbourne  
Mayer, Lawrence  
Mayer, Lawrence  
Milton, James G.  
Marburg, Guido  
Melvin, Cud  
McLean, Geo.  
Mayer, Frank  
Murray, Geo. H.  
Moser, John  
Mannheimer, Sol.  
Morganham, M. L.  
Morr, A. Wm.  
Morr, John  
McCarthy, Chas.  
Marion, Dave  
Mackay, J. C.  
Mackay, James  
McNeill, D. C.  
Niles, Geo.  
Norris, George  
Nelson, George  
New, Leon  
Owen, Cecil  
O'Connor, John  
Palmer, John  
Palmer, Frank D.  
Palmer, John F.  
Patterson, J. W.  
Plympton, Eben  
Paulson, Ed.  
Patterson, White  
Pomeroy, Albert M.  
Pollock, Hugh  
Powell, Frank  
Pierce, Wm. T.  
Rosen, George  
Rheider, Henry R.  
Rudd, Nat.  
Roberts, W.  
Roberts, Billy  
Rashford, Fred  
Robinson, Eugene  
Robinson, George  
Robinson, John  
Rook, S. E.  
Robson, Philip  
Rosen, George  
Rosen, W. L. O.  
Richards, J. E.  
Hodney, Pat  
Hodney, George  
Hawley, Tom  
Sackett, Hubert  
Smith, Thos. A.  
Smith, Thos. A.  
Stane, John  
Sanford, J. S.  
Stevens, Edwin  
Stevens, A. I.  
Spellman, F. P.  
Feleyn, Edgar  
Stucker, G. O.  
Stevens, John  
Smith, David D.  
Sanford, J. S.  
Stevens, John  
Stevens, Chas. E.  
Smith, Victor W.  
Strong, Fred  
Stevens, A. L.  
Seymour, Wm.  
Sonth, C. J. Irving  
Thompson, Walter  
Thompson, Walter  
Teal, Geo.  
Teal, Geo.  
Tracy, Joe  
Thayer, O. B.  
Thayer, O. B.  
Tanner, Wm.  
Varney, Jewell  
Van Osen, T. F.  
Van Rensselaer, A.  
Wilson, Floyd  
White, F. E.  
Wilson, Frank  
Woodward, F. L.  
Wells, F. C.  
Wells, F. C.  
West, Geo. H.  
Wallack, J. L.  
Whitney, Emmett  
Whitney, Stephen  
Wetherupon, Arthur  
Willard, Frank  
Wherry, R. H.  
Willis, Frank M.  
Winter, Harry  
Woolf, Walter B.  
Williams, Lon B.  
Williams, C. F.  
Wilkes, Wm.  
Wilson, Chas. W.  
Yale, Chas. H.

*Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.*<sup>98</sup>



A schematic diagram of a 1D lattice chain. It consists of a horizontal line with several vertical bars representing lattice sites. The sites are labeled with '1' and '2' at the ends, and 'N' in the middle. Arrows indicate the direction of the chain.

\_\_\_\_\_



## THE LONDON STAGE.

## GAWAIN'S GOSSIP.

The Daily - Edwardes Trouble - Her Royal Highness - Drury Lane's New Drama. . .  
(Special Correspondence of The Mirror.)

LONDON, Sept. 10.

The theatrical sensation of the week has been what may be called the eviction of Daly from the London theatre that bears his name. Hardly had the fair and ever welcome Ada Behan embarked from our shores on Saturday after, alas! not playing here this season, than



BASIL HOOD AND WALTER SLAUGHTER.

Manager George Edwardes, owing to what he calls a "breach of agreement" on the part of Daly, gave orders for the non-admission of any of the Dalyean staff, which has the genial but shrewd John Farrington at its head. Only Edwardes' own company and staff concerned with the Greek Slave and headed by Marie Tempest, at that very moment returned from honeymooning, were admitted to the precincts of the playhouse. There was quite a commotion in and around the theatre. The news-gathering, of course, much exaggeration in transit—speedily traveled around town; and during the week the Daly eviction case loomed large in interviews and the law courts. On Wednesday, Mr. Alexander, Q. C., applied on behalf of Daly before the Vacation Judge, Mr. Justice Phillimore, for an order for the appointment of a receiver. The parties, however, decided upon a *modus vivendi*, and it was agreed that the case should go over for trial, Mr. Edwardes undertaking to pay into court each day 35 per cent. of the gross takings after deducting the outlays borne by Mr. Daly under an agreement of 1893, not exceeding in aggregate the amount previously paid. If the gross takings exceed £1,000 a week, then only 30 per cent. is to be paid into court, the defendant undertaking to keep proper accounts of the takings, and to furnish plaintiff once a week with a copy, the account to be verified by affidavit and vouchers if required. Plaintiff Daly undertook not to retake possession in the meantime, and it was agreed that the action should be set down for hearing at once.

And that's how the case stands at the moment of mailing. The only question now agitating us is what name Edwardes intends to give Daly's Theatre.

On Monday some of us journeyed to the Parkhurst Theatre at Holloway, in the extreme North of London, in order to sample the first regular production of the many threatened dramatizations of Dumas' world-famed romance, *The Three Musketeers*. There had been another new version a few weeks ago—namely, at the Imperial—but as this was only run through at one of these strange affairs facetiously called "copyright" performances, one has been unable to pronounce upon it up to now. It is enough to say, however, that that version—which was by a London journalist named Heron Brown—had a real live horse in it—namely, "Winpera," the celebrated Australian jumping mare hitherto known as an intense impersonator of such difficult characters as Dick Turpin's bonny "Black Bess."

The *Three Musketeers* vouchsafed unto us on Monday was the adaptive work of a young actor named H. A. Saintsbury, who sometimes writes plays and writes them very well. He has done this new version cleverly, barring that he serves it up, or at least he did on Monday, with far too much cackle, whereby it was midnight when the curtain fell. It is in a prologue and four acts, thereby differing from the mostly three-act versions I used to see in the early sixties, when that excellent but eccentric actor, Charles Dillon, was the D'Artagnan, and was followed by such old-time favorites of the suburban playhouses as Henry Lorraine, George Melville, David H. Jones, Clarence Holt, and others. Moreover, Saintsbury uses, as Henry Hamilton has, I see, done in the version to be tried by Lewis Waller at the Metropolitan next Monday, some thirty-five speaking parts as against eighteen or twenty in the older versions. How many characters Sydney Grundy has used for Tree's version is not yet known. Saintsbury's play came out powerfully in spite of its inordinate amount of talk. He has worked up, both in the prologue and in the third and fourth acts, more material than is usually the case, concerning that beautiful fiend, the shoulder-branded Countess de Winter, otherwise "Miladi," which Siren is to be played by the lovely Cora Urquhart Potter in Tree's version. Saintsbury also came out admirably as the dashing D'Artagnan, and Ida Molesworth, who is what poor Joe Gargery would describe to Pip as a "fine figure of a woman," was powerfully dramatic as Miladi. Barring the Constance of Winifred Fraser, the Buckingham of A. T. Homewood and the Felton of Alfred Harding, the rest of the cast calls for no special commendation.

The Vaudeville duly reopened on Saturday night with the new extravaganza, *Her Royal Highness*, as written by Basil Hood and composed by Walter Slaughter. In their latest work these clever collaborators have departed extensively from the method adopted in their

big successes, *Gentleman Joe* and *The French Maid*, and have gone in for quite an elaborate kind of costumes and mise-en-scene. Her Royal Highness is really a clever sort of Planché extravaganza plus dashes of Gilbertian satirical opera and H. J. Byron's puns. There is nothing sloppy, however, about the work, for Hood is ever a careful writer, and Slaughter is ever a ditto composer. The story revolves around the Princess Petula, daughter of the King of Inania, a monarch who has decreed that all his subjects shall be amateurs in their respective avocations. Thus the Lord Chancellor has to take on say chimney sweeping, while the functions of Court Clown are fulfilled by a ponderous ex-Judge of the Criminal Bench. This Court Clown—whose facetiae are, as Thackeray says the jokes of most dull men are, mostly cruel—anon becomes jealous of the aforesaid Princess, chiefly because she won't laugh at his wheezes. He, therefore, conspires to get her married out of the way, and to that end causes many more or less respectable suitors to propose for her hand. Among these suitors is a young and handsome prince named Rollo, who, finding that the Princess knows nothing of love, that sort of thing having been forbidden at court because it brings worry, disguises himself as a poor balladmonger and essays to teach the Princess the tender passion. This he anon contrives to do in many a dainty speech, and ditto song and presently quite a change comes over all concerned, and the Court of Inania, which has been run for eleven years on perpetual bank holiday lines, becomes quite common-sense.

Her Royal Highness is an excellent piece of work of its kind, and deserves to succeed, for it is not only well written, but cleverly acted by lovely Louie Pounds as the Princess; lively Kitty Loftus, as the Princess; W. H. Denny, as the Court Clown; and William Wyes, as a showman. I am afraid, however, that much of the work is above the heads of the audience. Anyhow, no part of this carefully prepared work deserved the hoots and hisses that some few gallery asses bestowed upon it last Saturday. I am a believer in the free expression of public opinion at the play; but this rowdy yelling and hooting business is becoming a little too common—not to say suspicious.

A Soldier and a Man, the new military melodrama by Benjamin Landeck, produced at the Shakespeare, Clapham, on Monday, is a sound specimen of its class and full of undoubtedly exciting, if not overwhelming, novel situations. Stay! there is one especial touch of novelty, however. The villain who lures the Soldierly and Manly hero to ruin—all, of course, on account of a woman—is described as a "mining expert." Among other things, this "mining expert" places marked cards in the hero's possession, so that his fellow warriors may drive him hence; stops him getting employment; drives him to drink; pursues him and his wife to Zululand; sells English Government plans to the Boers, and charges the Soldier and Man with the same, and so on and so forth. It is a good rousing drama, and I doubt not that you will see it on your side, where the same author's *My Jack* was so long popular.

Since last mailing you there have died here the young but long ill wife of R. V. Shone, the highly esteemed business-manager for George Alexander; Harry Lemore, a sometime popular young comic singer who had suffered terribly from a complication of diseases, including blindness; and George Medley, a once favorite mimic, who was only forty-four.

Your American plays, *Too Much Johnson* and *Sue*, will start touring with an "Anglo-American" company at the Grand, Islington, on Monday. Sweet Edna May has returned to the Belle of New York cast at the Shaftesbury, after a spell of holiday-making. Edna is very welcome.

G. Pleydell Bancroft's Italian tragedy, *Teresa*, wherein the heroine stabs a man with a spillo, a kind of local hairpin, was put on at the Garrick on Thursday with Mr. and Mrs. Arthur Boucher and the rest of the cast that appeared at its first production at the Metropolitan, Camberwell, a few months ago, when I fully described the play to you. I'm afraid Teresa doesn't stand much chance. It is torture enough to go to the play at all during this awful heat wave; but when there, who wants to be made miserable? Well, I don't, anyway.

Mr. and Mrs. Kendal—into whose family the said boy Bancroft married—were to have started a season at the St. James' to-night with a new comedy called *The Elder Miss Blossom*, but they have just had to postpone opening till Sept. 22. On that date it is expected that *The Sorcerer* and *Trial by Jury* will be revived at the Savoy, where *The Gondoliers* finishes next Saturday.

We have plenty of new productions to keep us busy next week. On Monday Lewis Waller produces his, or rather Henry Hamilton's, version of *The Three Musketeers* at the Metropolitan, Camberwell. On the same evening a new drama, Scripturally called *Honor Thy Father*, will be produced at the Imperial, next door to the Royal Aquarium. A new musical play, entitled *Little Miss Nobody*, is due at the Lyric on Wednesday. The new Drury Lane drama, *The Great Ruby*, is promised for Thursday. Herr Lowenfeld threatens, in defiance of all stage superstitions, to produce his new musical play, *The Royal Star*, next Friday at the Prince of Wales', where La Poupée finishes its long run, and next Saturday Forbes Robertson will put on *Macbeth* at the Lyceum.

We are now threatened with a dozen or so military sketches built around our late great victory in the Sudan, also much litigation owing to the fact that the National Sunday League Sabbath-Concert-givers have not only recently been ousted from the Queen's Hall, Langham Place, but have at this very moment been prevented by "a warning" to the management from beginning to-morrow a projected series of Sunday concerts at the Alhambra.

The picture this week depicts Basil Hood and Walter Slaughter, aforementioned as the clever perpetrators of *Her Royal Highness*, just produced, and of other works that have been duly chronicled herein.

Sept. 17.

During the week we have had several spells of first-nighting. The most important one was at the beginning of the week, being Lewis Waller's production of Henry Hamilton's version of *The Three Musketeers*. This is the third up to now in order of production of the fresh crop of Musketeer Mixtures which have arisen of late months, and on the whole there is little vital difference between it and the two previous new essays in this connection, although in these twain there is an effort to incorporate more of the great romance as

Dumas wrote it—or rather as Dumas and his many "ghosts" wrote it. Thus more is made of the beautiful fiend, Miladi, than in the versions current in the early fifties and the ditto sixties. In Hamilton's version Miladi, when driven into a corner by her erstwhile deluded victims, simply swallows a cup of cold poison, as poor Villikins and his Dinah did in the touching old tragedy. Seeing that Miladi has just been trying this deadly drug upon certain human obstacles in her path, this finish of hers seems more natural than that in Saintsbury's version, described last week, wherein Miladi, essaying to escape from the bristling swords of her accusers, makes a dash for dear life, but is promptly poniered to her bold black heart by a big black masked, black cloaked executioner. Saintsbury's working of the situation is certainly, however, more dramatic. And now a previous new adapter, Heron Brown, claims the Miladi poisoning scene.

Waller's version, being a more important and much more costly production than Saintsbury's, had the advantage not only of a more attractive mise-en-scene but also a far better cast. Waller, one of our best actors within certain limitations, was a splendidly intense and impetuous D'Artagnan; Florence West was equally intense in a more tragic sense as Miladi, and Kate Rorke was, of course, a sweet and pathetic Queen. The business done at the Metropolitan, Camberwell, with this play this week has been simply enormous notwithstanding that the heat wave has gone in for what the culehaved would call a recrudescence.

Also during the last few days there has bobbed up in our variety theatres and halls quite a crop of Khartoum sketches and things compounded in celebration of our warrior Kitchener's late great victory at Omdurman, hard by Khartoum city. Some of these sketches have shown tableaux of the Sirdar, for this purpose called "the Avenger," and of Gordon as he appeared while waiting for relief at the aforesaid Khartoum. Among these sketches nightly arousing considerable martial enthusiasm among kind friends in front are works written by (1) Murray and Harrington and composed by A. J. Leigh; (2) written by William Yardley and composed by John Crook; and (3) written by H. Chance Newton and composed by George Le Brunn. The hero in each sketch is respectively acted and sung by Charles Godfrey, George Lashwood and George Leyton.

At Drury Lane on Thursday night we had one of the longest first-nights we have had for a long while. This was the production of the new Autumn drama written by old Drury's redoubtable dramatists, Cecil Raleigh and Henry Hamilton, whose counterfeit presentiments I have the honor to submit herewith.

This new drama is entitled *The Great Ruby*, and in the elaborate staging of this play young Managing Director Arthur Collins has beaten even previous Druriolanean records, and that may be described as the highest of high trials. It is like Wilkie Collins' thriller, "The Moonstone," a story of the surprising adventures of a precious stone. This gem is valued at £50,000. At the opening of the play you see this ruby entrusted by the executors of the Duke of St. Edmunds to Sir John Garnett, alderman of the city of London and owner of the most gorgeous and most realistic jeweler's shop ever seen on any stage. From this shop it is presently stolen in a splendidly worked robbery scene and is carried off by the head of a diamond gang, a very beautiful but variously bad Russian countess, so-called. The countess, who is the paramour of the male chief of the gang and has since become madly mashed on an Indian Prince, carries the great ruby about with her *pro tem* in a chocolate cream box. Finding herself and her paramour pursued, however, she, for solely selfish purposes, finds means to hide the precious chocolate box in a new patent safe just acquired by Sir John Garnett's wife, who always fancies she is being robbed of jewels, when, as a matter of fact, she is given to somnambulizing and to hiding her trinkets in all sorts of strange places.

Anon, this wandering ruby is taken out of the safe by Lady Garnett and given away in the unopened box as so much sweetstuff. And again an exciting chase sets in. For, look you, that box has been accidentally packed up among the luggage of the second hero, a young officer who is dotty on scientific balloon experiments. Meanwhile this otherwise well-meaning balloonic has his course of true love rendered somewhat rougher by reason of being himself suspected of stealing a bracelet which Lady Garnett while sleep-walking hid in a Japanese cabinet where this lover had placed a love letter for his sweetheart. To make his anguish worse, he is led to believe that his inamorata is the real stealer of that bracelet, for she, having found it with the aforesaid love-letter and fancying her lover left it for her, proudly wears the trinket *coram populo*.

Meanwhile the net has been closing around the diamond gang, and the fascinating but unscrupulous mock countess, more gone than ever on the young Indian Prince, who is supposed to be first lover, entices him to fight her cause against her paramour, the chief diamond ganger, who by this time has gained possession of the ruby on his own. Being persuaded, therefore, to get hold of that ruby and to fly with it and the beautiful persuader to India, the silly young Prince, who is also a marvelous cricketer at our chief places, such as Lord's, presently happens on the countess' paramour just as that scoundrel is about to off in the second lover's balloon, and leaping into the car thereof has a terrible combat with the paramour in midair. Eventually he hacks that villain's hands in pieces as he frantically clings to the balloon car, and the wretched thief-chief falls headlong down, down to earth. This murdering and other felonious business allotted to the young Indian Prince is rather rough on the Indian cricketer, Prince Ranghisitni, beloved by all English admirers of cricket as "Ranji." This character is obviously intended for Ranji—especially as there are references in the play to Ranji's little dissensions with the English Government.

This big balloon situation, however, the previous robbery scene, and the subsequent representation of the annual military tournament at our Agricultural Hall, form the only exciting episodes in the drama, which played on Thursday from 7.30 till nearly 12.30. The chief acting success was made by Mrs. John Wood as the broad comedy Lady Garnett, with touches of pathos—a fine performance; your pretty native, Miss Hoffman, was sweet and charming as the sentimental heroine before mentioned; Robert Pateman as the diamond gang chief; Bella Pateman as the heroine's painfully hard-up mother, and Mrs. Cecil Raleigh as the mock countess, all played with

fine intensity. The play, however, was in such a muddle that I propose to tell you more about it when the harmless necessary cuts are made next week.

During the week Helen Meredith was so overcome by the heat wave while walking in the West End that she swooned and fell. Prompt and kindly aid, however, was soon forthcoming, and now I am glad to say Miss Meredith is recovering. Lottie Collins, who had, as I told you, sent in her resignation to *The White Blackbird*, is now, I am officially informed, compelled to stay on for the run of the play in the provinces. Thomas E. Murray, apparently unmoved by all these dissensions, is nightly increasing in favor by his performance of this farce, into which he has dropped numerous gaglets and things.

The very latest advertising boom built around Olga Nethersole is of a zoological type. Not to put too fine a point upon it, we unsuspecting journalists have just been bombarded with paragraphs setting forth that the handsome Olga with great modesty attributes much of the success of her production of *The Termagant* at Her Majesty's to the fact that someone on the first-night presented her with a little black cat. I do hope that none of your native humorists will have the heartlessness to regard this useful kitten as a Nethersole myth.

Among the chief coming events which are already casting their shadows before are the following: (1) Forbes Robertson's revival of *Macbeth* to-night at the Lyceum with himself as Mac and Mrs. Patrick Campbell as Mrs. Mac, but without the much paraphrased music of Hamish McCunn, who has, according to managerial manifesto just to hand, failed to supply the same; (2) the first London production of *The Topsy Turvy Hotel* at the Comedy next Wednesday; (3) Mr. and Mrs. Kendal's postponed production of *The Elder Miss Blossom* on Thursday; (4) the revival of *The Sorcerer* and *Trial by Jury* at the Savoy on the same evening unless another postponement sets in; (5) the first production in London of Albert Chevalier's musical play, *The Land of Nod*, at the Royalty next Saturday.

At the moment of dispatching this I am sorry to have to notify you of certain unpleasant matters. Firstly, that there is, I learn, likely to be serious trouble between the above-mentioned Cecil Raleigh and Henry Hamilton over a question of cuts and alterations in *The Great Ruby*. Secondly, that James Davis, otherwise known as Owen Hall, sometime proprietor of *The Bat*, which was no credit to him, and subsequently librettist of *A Gaiety Girl*, *The Geisha*, and *A Greek Slave*, each of which is of far more credit to him, has just made his third appearance in the Bankruptcy Court. He admitted having earned large sums of money and confessed that he had of late lost £8,000 by betting. Poor Jimmy! Thirdly, I have to report from official information just received by me and not yet chronicled in print that Sir Henry Irving has just canceled the arrangement entered into with Victor Stevens to produce a pantomime at the Lyceum at Christmas. Anon, I may give you the reasons for this thyness. At present, as our mutual friend Hamlet says, "Your finger on your lip, I pray."

GAWAIN.

## MUSICAL NOTES.

Saner, the pianist, who will make his American debut on Jan. 10 at the Metropolitan Opera House, has been engaged to appear for the Progress Club on Jan. 14.

Contracts were signed last week by which M. Wittmark and Sons hereafter will publish and handle all of Victor Herbert's works, beginning with the new comic opera, *The Fortune Teller*, presented by the Alice Nielsen Opera company.

Richard Burmeister, the pianist, has returned from a trip to the West, where he studied the music of the Indians.

William C. Carl, the organist, has returned to this city after a Summer visit to Alexandre Guilmant in Paris.

Signor Campanari, now in Genoa, will appear at the first Sunday night concert of the British Guards Band at the Metropolitan Opera House, on Oct. 23, under the conductorship of Lieutenant Dan Godfrey.

Teresa Carreno, Willy Burmeister, and Edouard Zellendurst will tour America this season under management of Harry E. Sandford and Anna Millar.

Lillian Nordica is at Lucerne. She will go to Paris next month, returning to America about Nov. 1.

The Baroness Von Zieber (Marie Mather) has returned from the Pacific Slope and the West, after a successful season with the Royal Austrian Band.

Adele Aus der Ohe, the pianiste, returned from Europe on Wednesday and will begin a tour of the principal American cities immediately. After visiting the Pacific Coast she will return to this city to appear with the New York Philharmonic Society on Nov. 4 and 5 at Carnegie Hall.

Wilhelm Gericke, who is to succeed Emil Paur as conductor of the Boston Symphony Orchestra, arrived from Dresden last week and will spend some time in this city. The orchestra will give its first concert in New York on Oct. 9.

John C. Carrington, the basso of the Castle Square Opera company, sang "The Brave Rough Riders," a song dedicated to Colonel Roosevelt, at the reception given in honor of the latter last week at Oyster Bay.

Cecile Lorraine has returned from England and will sing at the Bismarck Memorial Concert to be given in the Metropolitan Opera House on Oct. 18.

Auguste Van Biene, the cellist, narrowly escaped death by poisoning, in Dublin recently. Happily, two physicians were close at hand at the time of the accident, caused by a mistake in medicine bottles, and their efforts successfully counteracted the effects of the drug.

Henry Buckler, known professionally as Henry Cameron, will manage the Metropolitan Concert company the coming season, touring South. The company includes Julie Vallette, soprano; Jeannie Benson, violinist; Carl Rieck, tenor; and Walter Normandie, pianist. The initial concert will be given in Baltimore on Oct. 26.

Effie F. Kamman, of Detroit, known to the stage as a soprano, has been discovered to possess, it is said, a remarkable baritone voice, heavy, strong and clear. George P. Goodale, in the *Detroit Free Press*, enthuses about the phenomenon, venturing the opinion that "there is no voice of its kind in professional life that equals it."



## PROFESSIONAL CARDS.

MR. and MRS.  
**W. A. WHITECAR**  
(Laura Almosino).

East End Theatre, Pittsburgh, Pa.

Season of 1898-99.

As stage director appears Mr. Whitecar, whose eminent fitness for his duties is only equalled by his ability as an actor. The stage settings this week, and the perfect smoothness characterizing every performance, are proofs of Mr. Whitecar's ability and good taste.—Pittsburgh Bulletin.

W. A. Whitecar as Frank Pierson had but little chance at the centre of the stage, but his few minutes counted for at least one curtain. The always-welcome Laura Almosino played the dainty Maggie Brainerd.—Pittsburgh Bulletin.

W. A. Whitecar, whose work is well known, is cast as a convict who is undergoing additional prosecution. The part is a strong one and he handles it well.—News, Pittsburgh.

Emilie Jekyll, a young society girl, was splendidly played by Laura Almosino.—Pittsburgh Bulletin.

Miss Almosino was lively and full of spirit, and her performance of Miss Jekyll was one of the best bits of acting she has done in this city. W. A. Whitecar's portrayal of a strike leader was strong and forceful.—Press, Pittsburgh.

Miss Almosino is extremely fetching as Maggie Brainerd.—Pittsburgh Bulletin.

## PROFESSIONAL CARDS.

W. A. Whitecar has the strong role of a convict suffering under criminal prosecution. His portrayal of the man is full of rugged strength and displays many artistic touches.—Times, Pittsburgh.

Mr. Whitecar as the suffering convict had little to do, but did it to the best purpose. Laura Almosino and Thomas Ross as young lovers were cast in a relation familiar to local theatregoers and carried themselves with thatunction which has so distinguished them.—Gazette, Pittsburgh.

W. A. Whitecar as Craigie, the striker, is also very good. Miss Almosino is fiery and bewitching.—Gazette, Pittsburgh.

Laura Almosino as Emilie Jekyll, broom friend of Gladys Wyndol, is a little mixture of spiritfulness and fear, and is altogether a good bit of delineation.—Times, Pittsburgh.

Emilie Jekyll, as portrayed by Laura Almosino, captivated the people by its naturalness and sprightliness, and she shared the honors of the evening.—News, Pittsburgh.

**FRANK OAKES ROSE**

Stage Director and Producer.

Disengaged after Oct. 10, 1898.

Edward Fayles Coward in N. Y. World, May 15th, says: seen on the local boards. Trained to the minute by Frank Oakes Rose, each extra did his work with the discretion, enthusiasm and artistic decision of a skilled professional. The pictures following one upon another with a biographic rapidity were strikingly natural and eloquent. It was as if a succession of Gilbert Gaul's most graphic paintings had been touched into life.

There was all the confusion incident to a fierce engagement. Infantry, cavalry and artillery entered upon the scene. Rifles cracked and men fell. The cannons roared and the issue wavered between the opposing forces. Cowards took courage and brave soldiers worked wonders, while through it all, without robbing it of a spark of its spontaneity, showed the splendid drilling of a master hand.

The conclusion of the third act depends for its effect upon the efforts of the supernumeraries. Not since Irving's "Macbeth" or the late Holingshead's memorable performance of "Julius Caesar" has a better drilled mob been Address care PAIN'S FIREWORKS CO., 13 Park Place, N. Y. City.

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**LILLIAN LAWRENCE**

LEADING WOMAN.

MR. BARNES OF NEW YORK, at Castle Square Theatre, Boston, Mass. Miss Lawrence is wholly successful in her impersonation of the Corsican girl, Marina. It is a character that calls for extensive and varied dramatic power, and nowhere in the part does Miss Lawrence make a failure, and almost everywhere she is grand. The word is used advisedly; it does not do her more than justice.—Boston Transcript, Sept. 20, 1898.

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Mr. George S. Probert did the best work of the evening in the role of a stammering, deaf man with no brains to speak of, he was paradoxically, both vivacious and distinct—clever and appreciative throughout.—*The Bulletin*, Sept. 3.

The hit was undoubtedly made by Mr. Probert as the stuttering cousin from California. He too

seemed to have the brightest lines, though it may be that his style of speaking gave them pronounced value. The peculiar stutter he affected, quite away from the usual stage stammer, won a laugh for his every speech. Mr. Probert kept the role well in hand until the fourth act, where his exuberance was overdone.—*Daily Report*, Sept. 3.

The audience grew most interested in the stuttering boy, a really very clever performance by George S. Probert.—*Chronicle*, Sept. 3.

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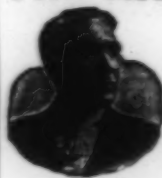
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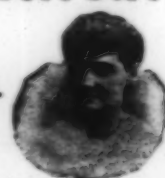
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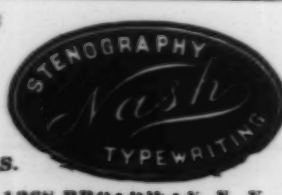
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